THE JOURNAL
OF
THE MUSIC ACADEMY
MADRAS

A QUARTERLY
DEVOTED TO THE ADVANCEMENT OF THE SCIENCE
AND ART OF MUSIC

Vol. XXXV 1964 Parts I-IV

नाहं वसामि वैकुण्ठे न योगिहृदये रवौ ।
मद्भक्ता यत्र गायन्ति तत्र तिष्ठामि नारद ॥

"I dwell not in Vaikuntha, nor in the hearts of Yogins nor in the Sun; where my Bhaktas sing, there be I, Narada!"

EDITED
BY
V. RAGHAVAN, M.A., PH.D.

1964

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OPINIONS

The Oriental Literary Digest, Poona, writes :

" A journal of all-India character, solely devoted to music, has been a serious and long-standing desideratum. Though the *Sangita*, a quarterly published from the Marris College, Lucknow, and the Journal of the Music Academy, Madras, (JMAM), were started in 1930, both had unfortunately to be suspended after issuing a few excellent numbers. The re-appearance of the JMAM will therefore be welcomed by all thoughtful lovers of Indian music and culture with no small amount of gratification. The volume under review, though dated 1934, was published only a few months ago, and the promise of soon bringing out the volumes due for each of the years 1934 to 1938 resumes the thread of its publication from where it was broken.

"Though naturally it is devoted chiefly to South Indian Music, there are features which make it indispensable for serious students and lovers of music throughout the length and breadth of India. Publication of original articles on music by experts, and of classical works of Indian music are instance in point. Authoritative reports of the annual conferences of the Music Academy, Madras, are to be found only in the pages of this journal, and embodying as they do the discussions on important topics by experts and acknowledged authorities, they cannot be overlooked by serious students of Indian music.

"This alone should suffice to draw the attention of all scholars, societies and institutions concerned with Indology to this important Journal.

"We wish the Journal a long and brilliant career of service to the cause of Indian music. Let all lovers of Indian music make common cause with those in charge of the Journal to see its growing prosperity."

The Indian Express : "The resumption of the Journal is an event of the first magnitude in the musical world."

The Hindu : "The revival of this valuable Journal devoted to the study and promotion of Indian Music will be welcomed by all lovers and exponents of the art.

The Madras Mail: "We are glad to note the revival of the Journal of the Madras Music Academy (a quarterly devoted to the advancement of the science and art of music)......Fulfilling as it does a real need of music lovers, we are sure all lovers of art and culture will support it."

H. H. The Maharajah of Dharampur : "...His Highness is also delighted to read the articles in your magazine which are undoubtedly very interesting and instructive. He is also pleased to read the proceedings of the Academy's Music Conference..."

The Adyar Library Bulletin: The resumption of the publication of this journal devoted to the promotion of research in the field of music must be welcomed by all lovers of Indian culture. The Journal fulfils a real need as it is the only journal of its kind in India."

S. N. Battacharya, Benaras Hindu University : "A glance at the Index for the last ten years' articles in your Magazine reveals to me the keen interest in music taken by the South Indians. There is no such journal in the North."

The Visva-Bharati Quarterly Santiniketan: "The present issue of this Journal like its predecessors, maintains a uniformly high level of musical research. The contributions exhibit variety and present music as a rich cultural pattern characteristic of the genius of our country. Those who care to study Indian music seriously, especially its Southern School, would be happy to discover that each article in this Journal embodies some aspect of faithful research in the domain of music...This Journal should inspire the lovers and patrons of Hindustani music to start a similar magazine from the North."

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NOTICE

All correspondence should be addressed to Dr. V. Raghavan, Editor, Journal of the Music Academy, Madras-14.

Articles on subjects of music and dance are accepted for publication on the understanding that they are contributed solely to the Journal of the Music Academy.

All manuscripts should be legibly written or preferably type written (double spaced—on one side of the paper only) and should be signed by the writer (giving his address in full).

The Editor of the Journal is not responsible for the views expressed by individual contributors.

All books, advertisement, moneys and cheques due to and intended for the Journal should be sent to Dr. V. Raghavan, Editor.

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THE XXXVIIth MADRAS MUSIC CONFERENCE
1963

OFFICIAL REPORT

The Opening Day

20th December, 1963

The XXXVIIth Conference of the Madras Music Academy was held in the Academy's own new premises, 115E, Mowbray's Road, Royapettah, Madras-14 from the 20th December, 1963 to 1st January, 1964.

The Conference was presided over by Vidwan Sri Budalur Krishnamurthi Sastrigal and declared open by Sri K. Kamaraj, former Chief Minister of Madras and President of the All-India Congress. The occasion was availed of by the friends of the Academy to have an oil-portrait of the Hon'ble Sri T. T. Krishnamachari, a Vice-President of the Academy, unveiled by Sri K. Kamaraj.

The Conference was attended by musicians and musicologists from all over India, as also from abroad.

Opening Function

On arrival at the premises of the Academy, Sri Kamaraj was received by the members of the Executive of the Academy. Dr. V. Raghavan, Secretary, introduced to Sri Kamaraj, the President-elect of the Conference Vidwan Sri Budalur Krishnamurti Sastrigal and other Vidvans of the Experts' Committee who were present and the members of the Executive Committee. There was a group photo of Sri Kamaraj with the members of the Executive Committee and the Experts' Committee, after which Sri Kamaraj was taken into the new auditorium of the Academy. There was a large and distinguished gathering present at the opening function.

The proceedings began with prayer by the students of the Teachers' College of Music of the Music Academy, after which Sri T. V. Rajagopalan, Secretary, read messages received for the success of the Conference and on the occasion of the inaugural function and the unveiling of the portrait of the Hon'ble Sri T. T. Krishnamachari.

Sri Sankaracharya of Kanchi Kamakoti Peetham sent his blessings and said in the course of his message :

"Nayanmars, Alwars, Andal, Manikkavachakar and other devotees of old and the later Purandaradas, Ramadas, Tyagaraja, Dikshitar, Syama Sastri and other devotees obtained the grace of God through their songs which they sang with their hearts melted in devotion. The music festivals which are celebrated by the people remind them of the godly lives led by these servants of the Lord. May the Almighty God bless the people that they may attain the *summum bonum* of their lives through the celebration of these festivals."

ஸ்ரீ காஞ்சி காமகோடி பீடாதிபதி ஜகத்குரு ஸ்ரீ சங்கராசார்ய ஸ்வாமிகள் மடம்.

முகாம் : மருதாநல்லூர். தேதி 18—12—1963.

'நாத தனுமனிசம் சங்கரம் நமாமி'

"முன்னர் தோன்றிய நாயன்மார்கள், ஆழ்வார்கள், ஆண்டாள், மணிவாசகர் முதலிய அடியார்களும், பின்வந்த புரந்தர தாஸர், ராமதாஸர், தியாகய்யர், முத்துஸ்வாமி தீக்ஷிதர், சியாமா சாஸ்திரிகள் முதலான பக்த சிகாமணிகளும், மனம் கசிந்து, உள்ளம் உருகிப்பாடி அதன் மூலம் பரமனது அருளைப் பெற்றனர். அவ்வடியார்களின் தெய்வீக வாழ்க்கையை நினைவு படுத்தும் வகையில் சங்கீத விழாக்களை மக்கள் கொண்டாடி பிறவியின் பயனையடைய ஸர்வேச்வரன் அருள்புரிவாராக."

The Hon'ble Prime Minister of India sent his good wishes for the success of the 37th Conference of the Academy.

Royal Patrons, Their Highnesses the Maharajahs of Mysore and Cochin had also sent their best wishes. His Highness the

Maharajah of Mysore, Chairman, Sangeet Natak Akademi complimented the Music Academy, for its good work.

His Excellency the Governor of Madras said in the course of his message: " The compositions of our saints and seers in ecstasy proclaim the glory of God and are sung in every nook and corner of India. Our music has not only entertainment value but provides spiritual food for millions of our people. Its appeal to man is eternal and its effects, soul-elevating. It is a welcome phenomenon that the cultural renaissance that we have been witnessing since the attainment of Swaraj, has greatly helped to preserve and popularise our traditions in this field. I wish the Music Academy success in its dedicated service to the cause of music, stimulating devotion for realisation of the Supreme."

The following Governors of other States sent their messages: Their Excellencies Sri P. Chandra Reddi, Andhra Pradesh; Sri V. V. Giri, Kerala; Smt. Padmaja Naidu, West Bengal; Sri M. Ananthasayanam Iyengar, Bihar.

The following Chief Ministers of the different States sent their best wishes:

Sri N. Sanjivi Reddi, Sri Balwant Rai Mehta, Sri Profulla Chandra Sen, Sri Nijalingappa and Sri V. P. Naik.

Hon'ble Sri M. Bhaktavatsalam, Chief Minister of Madras in his message, said:

"This year's Conference of the Madras Music Academy will be significant in more ways than one. Mr. K. Kamaraj, who symbolises a great harmony between thought and action, is not only to open the Conference but also to unveil a portrait of Sri T. T. Krishnamachari, whose empire of interests ranges from dry economics to high class music. Sri T. T. Krishnamachari is not only a great patron and connoisseur of Karnatic music, but also a great builder. The present building of the Music Academy would not have come up but for his advice, guidance and help. It is but fitting that his portrait should adorn this great music hall which will be the rendezvous of all lovers of music not only during December but during all the months of the year."

The following Central Ministers sent messages : Sri C. Subramaniam, Sri O.V. Alagesan, Sri H. C. Dasappa, Sri Mono Mohon Das, Sri P. C. Sethi and Sri B. Bagavathi. Sri Satyanarayan Sinha, Minister for Information and Broadcasting said in his message : Karnatak music has contributed a lot to the enrichment of the broad stream of Indian music. Thanks to efforts of institutions like yours, Indian music is being understood better by wider audiences inside as well as outside the country......".

The following other Ministers of different States sent their messages : Sri B. Rachaiah, Sri Hitendra Desai, Sri M. V. Krishnappa, Sri M. V. Rama Rao, Dr. K. Nagappa Alva and Sri Jatti.

The Chief Justices of Madras and Mysore sent their good wishes.

The Speaker of the Madras Legislative Assembly, Sri S. Chellapandian and Dr. P. V. Cherian, Chairman of the Legislative Council sent messages wishing the Conference a grand success. The Deputy Speaker of the Bihar Assembly Sri Satyendra Narayan who had visited the Academy with his father-in-law Sri Sri Prakasa, former Governor of Madras, recalled his association with the Academy and paid a tribute to the Academy's work.

Justice H. Ananthanarayana Iyer of Andhra High Court sent his best wishes.

The following Ambassadors sent their good wishes. Mr. Chester Bowles assured his good wishes for the success of the Conference. The Philipine Ambassador in Delhi said that the Music Academy is doing its part in the development and enrichment of the songs and music of which India can justly be proud. Sir Paul Gore-Booth, British High Commissioner in Delhi sent his good wishes. Mr. Gerhard Fischer, Consul, Federal Republic of Germany sent his best wishes.

Dr. C. D. Deshmukh, Chairman, India International Centre said: " I am happy to see the Music Academy, Madras grow from strength to strength. On the occasion of its 37th Conference, when a portrait of the Vice-President Sri T. T. Krishnamachari who has

done so much to help it grow, will be unveiled, I send my hearty greetings and best wishes."

Dr. C. P. Ramaswami Iyer wished both the function of the opening of the Conference and the unveiling of the portrait of Sri T. T. Krishnamachari success and the Academy all prosperity.

Sri V. T. Krishnamachari said in his message that he was happy to know that Sri K. Kamaraj was inaugurating the 37th Conference and the portrait of Sri T.T. Krishnamachari was being unveiled and he added that the Academy owed much to his devoted service and it was appropriate that the Academy should express its sense of obligation to him.

Mr. B. P. Bhatt, Director General of All India Radio said "It is indeed well-known that the Music Academy, Madras, has been rendering yeomen service in the cause of the musical heritage of India and I consider the inclusion of Hindustani Music in the programmes arranged by the Academy to be one of its important activities towards harmonious integration in the field of art and culture. I dare say that in addition to the recitals by rising artists as well as the well-established musicians, the discussions by experts on the theory of music organised by the Academy during the Conference are followed with keen interest by music lovers all over the country. Kindly accept my felicitations and best wishes for the success of the Conference."

Dr. V. K. Narayana Menon, Secretary, Central Sangeet Natak Akademi, sent his best wishes.

Swami Prajnanananda, Calcutta, Prof. G. H. Ranade, and Lakshmi N. Nair, Trivandrum, participants in the Experts' Committee meetings conveyed their best wishes for the Experts' Committee Meeting and discussions in the morning session of the Conference.

Messages had also been received from Sri D. C. Kothari, Mr. & Mrs. Havey, British Information Officer, Mr. M. P. N. Sethuraman, Sri T. K. Shanmugham and Sri M.G. Ramachandran.

The following music sabhas and associations had sent their fraternal greetings to the Academy on the occasion of the 37th

Conference: Sri Shanmughananda Fine Arts and Sangeeta Sabha, Bombay; Sri Sadguru Samajam, Madura; Narada Gana Sabha, Karur; Kanaka Durga Kala Samithi, Vijayawada; Erode Fine Arts, Erode; Tamil Isai Sangam, Madras; Tyagaraja Sangita Vidvat Samajam, the Kalaniketan, Karnataka Sangita Sabha, Alandur Arts Academy, Ambattur Skanda Gana Vidyalaya, Perambur Sangeetha Sabha.

The following musicians had sent their best wishes:

Prof. B. R. Deodhar, Principal, College of Music, Banaras Hindu University, Prof. P. Sambamurti, Vidwan Kallidaikurichi Ramalinga Bhagavatar, Sangita Kalanidhi Marungapuri Gopalakrishna Iyer and Sangita Kalandhi Sri K. Rajamanickam Pillai.

Welcome Address

Dr. V. Raghavan then presented a welcome address in Tamil to Sri K. Kamaraj on behalf of the Music Academy, Madras. The addrees said:

"Esteemed Leader, we express to you our gratitude for your acceding to our request to inaugurate our XXXVIIth Conference and along with it unveil also the portrait of our Vice-President, the Hon'ble Sri T. T. Krishnamachari.

"When you were the Chief Minister of Madras, we had requested you several times to inaugurate our Annual Conference. It gives indeed a great joy and sense of pride to our members, musicians and lovers of music in this Academy that you are participating in our Conference in this year when you have emerged as the President of the All-India Congress and as an All-India leader acclaimed in world Press as 'Kamaraj, the man to be watched'.

Between you and this Institution there have been some ties. The late Sri Satyamurthi, your guru in Politics, was intimately connected with our Institution. From 1927 when this Institution was born out of the All-India Congress Session in Madras, Sri Satyamurthi was a member of our Executive and a great help in the building up of this Institution. At present the Hon'ble Sri T. T. Krishnamachari, with whom you are intimately associated in Politics, is a Vice-President of our organisation. A great

connoisseur of music, he has helped greatly in the work that this organisation is doing. He is the architect of the magnificent hall in which we are standing now.

"You are a leader who talks little but is always intent in having things done. It would therefore be appropriate for us to make our welcome speech short. When we started this Institution which has been working for 37 years now, there was no institution of this kind nor any help from the State. Discussions and researches in intricacies of music, publications of works, Teacher's College of Music and Pedagogy and dance—in addition to working ceaselessly in all these directions we have also been bringing together experts of Hindustani as well as western music and have been in our own way endeavouring to bring about unity and understanding through music. We desire to remind you, especially at this juncture when you have resigned your office for the purpose of organisation work for the unity of the country, that art and culture form an important means of this integration of the country. The other day a new organisation in Madras was formed called Satya Sabha for propagating the ideals of truth, ahimsa and dharma and we were all gratified to read in the papers that, while inaugurating that Satya Sabha of which you are the President, you observed that our Puranas and Harikatha Kalakshepams would be effective in arresting the indiscipline that is spreading among the people at the present time.

"We now request you, Sir, to inaugurate our XXXVIIth Conference and to unveil the portrait of our respected Vice-President, the Hon'ble Sri T. T. Krishnamachari.

"We remain, Sir, Your friends of the Music Academy, Madras."

சென்னை ஸங்கீத வித்வத் ஸபை 37-வது மஹாநாடு
துவக்க விழா வெள்ளிக்கிழமை 20-12-1963
ஸ்ரீ கே. காமராஜ் அவர்களுக்கு அளித்த வரவேற்புப் பத்திரம்

"மதிப்பிற்குரிய தலைவர் அவர்களே!

எங்கள் ஸங்கீத வித்வத் ஸபையின் 37-வது மஹாநாட்டைத் துவக்கி வைக்கவும், அத்துடன் எங்கள் துணைத்தலைவரான கனம்

தி. தி. கிருஷ்ணமாசாரியாரின் உருவப்படத்தைத் திறந்துவைக்கவும் எம் வேண்டுகோளிற்கிணங்கி ஒப்புக்கொண்டதற்கு எங்கள் நன்றியைத் தெரிவித்துக்கொள்ளுகிறேம்.

"தாங்கள் சென்னை ராஜ்யத்தின் முதல் அமைச்சராயிருக்கும்போது தங்களை நாங்கள் பன்முறை இந்த விழாவைத் துவக்கி வைக்க வேண்டுமென்று கேட்டுக் கொண்டிருந்தோம். '**Kamaraj the man to be watched**' என்று லண்டன் டைம்ஸ் பத்திரிகை முதற் கொண்டு போற்றும்படியாக தாங்கள் அகில இந்தியத் தலைவராயும், அகில இந்திய காங்கிரஸிற்குத் தலைவராயும் தோன்றி யிருக்கும் இவ்வாண்டில் எங்களுடைய ஸபையிலும் மஹாநாட்டிலும் விழாவிலும் கலந்துகொண்டது எங்கள் அங்கத்தினருக்கும், வித்வான்களுக்கும், ரஸிகர்களுக்கும் மகிழ்ச்சியையும் பெருமையையும் தருகிறது.

"தங்களுக்கும் எங்களுக்கும் உறவு உண்டு. தங்களுடைய அரசியல் குருவான காலம் சென்ற ஸ்ரீ ஸத்யமூர்த்தியவர்கள் எங்களுக்கு மிகவும் வேண்டியவர்; இந்த ஸ்தாபனத்திற்கு, 1927-காங்கிரஸின் உறுப்பாக ஏற்பட்ட இதன் தோற்றுவாயிலிருந்தே பல ஆண்டுகளுக்கு ஸ்ரீ ஸத்யமூர்த்தி துணையாகவும் நிர்வாகத்தில் முக்கிய அங்கத்தினராகவும் இருந்துவந்தார். தற்போது அரசியலில் தங்களோடு துணையாயிருந்து உழைத்துவரும் நண்பர் கனம் ஸ்ரீ தி. தி. கிருஷ்ணமாசாரியார் பெரிய ஸங்கீத ரஸிகர், இந்த ஸ்தாபனத்தின் உபதலைவர், இந்தக் கலை ஸ்தாபனம் ஆற்றிவரும் பணிக்குப் பேருதவியைச் செய்து கொடுத்தவர்; இன்று நாம் நிற்கும் இப் பேரிசை மன்றத்தை எங்களுக்கு உருவாக்கித் தந்த சிற்பி அவரே.

"தாங்கள் அதிகமாகப்பேசாது, கார்யத்தைச் செய்து முடிப்பதிலேயே கண்ணுக இருப்பவர். நாங்களும் சுருக்கமாகவே எங்கள் வரவேற்பு உபசாரத்தையும் வைத்துக்கொள்வது பொருத்தமாகும். 37 ஆண்டுகளாக நாங்கள் பாடுபட்டு வரும் இக்கலைத்துறையில் நாங்கள் பணியை ஆரம்பிக்கும்போது இம்மாதிரி ஸ்தாபனமோ, அரசாங்க உதவியோ கிடையாது. இசை நுணுக்கங்களின் ஆராய்ச்சி, நூல் வெளியீடுகள், இசைப்பள்ளி, போதனு முறை, நாட்டியம்,—பல துறைகளில் இடைவிடாது உழைத்து வருவதோடு, ஹிந்துஸ்தானி வித்வான்களையும் மேனுட்டு வித்வான்களையும் வரவழைத்து இசைமூலம் ஒருமைப்பாடு ஏற்படுத்துவதற்குப் பாடுபட்டு

வருகிறோம். இன்று நாட்டின் ஒருமைப்பாட்டிற்காகப் பதவியைத் துறந்து பிரசாரத்தில் ஈடுபட்டிருக்கும் தங்களுக்கு நம் நாட்டின் ஒற்றுமைக்கு அடிப்படையானவற்றில் இக் கலையும் பண்பாடும் முக்கிய ஸாதனமாய்த் திகழ்பவை என்று ஞாபகப்படுத்த விரும்புகிறோம். அன்று சென்னையில் புதிதாய் 'ஸத்ய ஸபை' என்றதோர் ஸபை ஸத்யம், அஹிம்ஸை, தர்மம் இவற்றைப் பரப்ப நிறுவப் பெற்றதையும், அதற்கு தாங்களே தலைவர் என்றும், அதன் துவக்க விழாவில் 'தற்சமயம் கட்டுப்பாடற்ற நடத்தை மக்களிடையே மலிந்திருப்பதைத் தடைசெய்ய நம் புராணகதைகளும் காலக்ஷேபங்களும் உதவும்' என்று தாங்கள் பேசியதையும் பத்திரிகைகளில் படித்தது பெரும் ஆறுதலாயிருந்தது.

"இந்த வித்வத் ஸபையின் 37-வது மஹாநாட்டையும், கலைவிழாவையும் துவக்கிவைத்து, எங்கள் அன்பிற்குரிய கனம் டி. டி. கே. யின் உருவப் படத்தையும் திறந்து வைக்கும்படி கேட்டுக்கொள்கிறோம்."

The address in a silver frame was then presented to Sri Kamaraj by Dr. Raghavan on behalf of the Academy.

Opening Address

Rising amidst cheers, Sri Kamaraj said in the course of his brief speech in Tamil:

"The realm of music did not recognise any linguistic barriers and all differences amongst people would vanish by developing the country's fine arts and culture. In whatever language it might be rendered, if the music was sweet and pleasing, people would be attracted. Our ancestors lived a life of bhakti through Music."

Unveiling the portrait of the Hon'ble Sri T. T. Krishnamachari, he said that he had known Sri T. T. Krishnamachari for over 30 years. "During his career and his connection with the government and party, he, Sri Krishnamachari, had been always bent on improving the economic condition of the people. As a Member of Parliament he took an important part in the drafting of present Constitution of India. As Union Minister for Commerce and Industry, he implemented a dynamic policy of industrialisation, simultaneously promoting the big, medium and small industries. As Finance Minister he was eager that

adequate aid was forthcoming for the starting of new industries and projects. He was a great connoisseur of music and fine arts. He was happy that T. T. Krishnamachari took a leading part in the completion of the present magnificent structure of the Academy. He added that it was fitting that a portrait of his should be in this new hall of the Academy which owes so much to him and his love for this art and this Institution."

He then declared open the 37th Conference. He commended the untiring efforts of the Academy in ceaselessly striving for the purity of music and developing it.

Sri K. Balasubramania Iyer, Trustee of the Academy, accepted on behalf of the Academy, the portrait of Sri T. T. Krishnamachari to whom he paid a tribute.

Vote of Thanks

Sri V. K. Ramaswamy Mudaliar, M.L.A., Trustee of the Academy, then proposed a vote of thanks to Sri K. Kamaraj and expressed to him the gratitude of the Academy for agreeing to participate in the Opening Function and to unveil the portrait of the Vice-President, Sri T. T. Krishnamachari.

Election of the President

Sangita Kalanidhi Musiri Subrahmanya Iyer then proposed that Vidwan Budalur Sri Krishnamurthi Sastrigal, be elected President of the XXXVIIth Conference and this was seconded by Sangita Kalanidhis Sri Mudicondan Venkatarama Iyer and Sri G. N. Balasubramaniam and also by Prof. R. Srinivasan. They referred to the musical attainments of Sri Sastrigal.

Presidential Address

Rising amidst cheers and delivering his Presidential Address in Tamil, Vidwan Budalur Sri Krishnamurthi Sastrigal said that he was beholden to the Music Academy and its members of the Experts' Committee for having elected him as the President of their 37th Conference. He said that it was due to the blessings of his Guru, the late Konerirajapuram Vaidyanatha Aiyar and his Teacher Harikesanallur Muthiah Bhagavatar. He also pointed out that the honour was unique because it was the

first time a performer of the rare instrument of Gottuvadyam was receiving this honour of presiding over the Conference. He observed that the Annual Conference of the Madras Music Academy was the most celebrated one in All-India and to preside over it was a matter of great responsibility for a musician and he relied on the support and the co-operation of the musicians and the executive of the Academy. He then traced the antiquity of the art of music in India from the times of the Sama gana and the Epics and the evolution of ragas and jatis and the treatment of the art in Bharata's Natya Sastra and the subsequent literature. He stressed that it was in a place like this Conference that they could investigate into the contribution of all these technical treatises on the art of Indian music. The Academy has been doing this service in a splendid manner all these years. He then referred to the devotional and spiritual orientation of the arts of music and dance in India and to the fact that all great composers in Indian music had been men of God-realisation. All these gave them a high ideal to be kept in view in the practice of the art. He then gave an account of his own training and early career as a musician and paid a tribute to the masters of those times who stood before him as beacon lights: stalwarts like his own guru Koneriraja-puram Vaidyanatha Iyer, Tirukodikaval Krishna Iyer, Tiruchi Govindasami Pillai, Azhaganambia Pillai, Mamoondia Pillai, Palani Krishna Iyer in the different departments of music. He referred to the high sruti they had and the completeness of the raga as expounded by them and the marvellous fantasies of svaras which they wove. The President then mentioned the loss in the modern times of the patronage of the Courts and the rich men, and the democratic age they were living in when the arts had to depend for their support on popular appreciation. But it was the duty of the artistes to see that the standards were not lowered. In this task of keeping up the standards, the Music Academy, as also the several Music sabhas, had an important role to play. Especially at this juncture when there is desire in foreign countries to understand our music it is our duty to maintain our heritage in this art.

There is a true saying that it is better to listen than to learn. This applies fully to the art of music. It is only by listening to the

music masters that the music students could imbibe the subtle differences in the sound. In the ancient gurukula system the conditions were helpful for this and there was also great leisure and the possibility of learning singly. Owing to several resaons, music institutions had to be established where students had to learn music in a mass. Although there were bound to be defects in this system of teaching in group, the capable students could always listen and watch the teacher, as also other performing artists and train themselves properly. However, there is a great responsibiblity in this respect laid on the music institutions, as it is in their hands that the shaping of our music in the future lies. Government should extend full help in this respect to these music institutions.

The Raga is the life-pulse of our music. It is by mastery of the compositions by the composers that one could understand the proper form of Ragas. It is necessary that proper *svara-jnana* should be inculcated among the students and even while *alankara*, *gita* and *varna* are being practised, the teacher should correct and see that the students are able to sing with proper *gamaka*, *sruti* and *laya* and develop a sound knowledge as well as proper vocal intonation. Music teachers should take special care to impart all these essentials.

It was usual for the musicians of the last generation to be acquainted with another department of music besides their own and vocalists were not wanting who had also practice on strings or percussion. This helped them to understand the *svarasthana* precisely, as well as the nature and the exact limits of the *gamakas*. Continuing the President said :

"I would like now to say something especially on my own instrument, the *gottu vadyam* which is also called sometimes Mahanataka Vina. This instrument has no fixed frets like Vina. On this instrument, we have to pluck the strings by the right hand fingers and play to music with a solid piece held on left hand. It is perhaps the solid piece on the left that gave this instrument its name. This instrument is capable of a larger tone and longer *karvai*. But this instrument is not capable of fast tempo. Owing to the lack of frets the Gottuvadyam player has to have a precise idea of

svarasthanas and play all the graces, all of which make this a highly difficult instrument requiring intense practice. It is because of this that there has been a paucity of artists who had practised it and become suceessful. It was my late guru Sri Muthiah Bhagavatar who created in me a taste for and desire to take to this instrument. He would take an ordinary Tambura and play on it with the aid of a snuff box. I also started first practising in the same manner on the Tambura and it was later that I went in for a regular Gottuvadyam instrument on which I am still playing. For my ideal on a stringed instrument, I always kept before me the Karaikudi Vina Brothers.

At that time there was Tiruvidaimarudur Sakharama Rao who had attained fame as a fine Gottuvadyam player. He had two *sarani* strings and sympathetic strings, tuned to *Harikamboji*. He once listened to me at a festival and encouraged me to continue on this instrument. Later Vina Seshanna, Palladam Sanjiva Rao and others had helped me to stabilise myself as a performer on the Gottuvadyam.

"At present the Gottuvadyam is among the instruments taught at the Central Karnatak College, Madras and the Sri Venkateswara Music College at Tirupati and I cannot adequately thank the authorities of these institutions for having given a place to this instrument and thus saving it from extinction."

Referring to the service that the Music Academy was rendering, he said that the Academy had been in the field for the past 30 years and more. It was indeed a great service that it had done in having codified the Ragas which were the roots of our music. The Teachers' College of Music and the Model School conducted by the Academy had also to be mentioned. The most important activity of the Academy however lay in the Annual Conference where all Carnatic musicians met and what was more, Hindustani musicians and scholars, as also foreign experts in music, came together and expounded the different aspects of music. The Academy had also brought out several publications on music, the most important of which was the Tamil script edition of the Sangita Sampradaya Pradarsini which was now going on and deserved the

appreciation of the musicians. He added that he liked compendious volumes like this appearing for the compositions of Kshetrajna and Purandaradasa and others to be written out in correct versions. Research is as much important in music as it is in science.

தலைவர் வித்வான் ஸ்ரீபூதலூர் கிருஷ்ணமூர்த்தி சாஸ்திரிகள்
அவர்களின்

அக்ராஸன ப்ரஸங்கம்

சபையினருக்கு என் பணிவான நமஸ்காரம். சென்னை சங்கீத வித்வத் சபையினர் இந்த ஆண்டு மகாநாட்டிற்கு என்னை அக்கிராஸனராகத் தேர்ந்தெடுத்ததற்காக முதலில் வித்வத் சபையினருக்கும், Experts Committee அங்கத்தினர்களுக்கும் எனது மனமார்ந்த நன்றியைத் தெரிவித்துக் கொள்கிறேன்.

இந்த அரிய வாய்ப்பு எனக்குக் கிடைத்ததற்கு என் குருநாதர்களாகிய கோனேரிராஜபுரம் வைத்தியநாத ஐயர் அவர்களும், ஹரிகேசவநல்லூர் காயகசிகாமணி முத்தையா பாகவதர் அவர்களும் மனமார எனக்கு அளித்த ஆசியே காரணம் என்று உறுதியாக நம்புகின்றேன்.

கோட்டு வாத்யம் வாசிக்கும் ஒரு வித்வானுக்கு முதன் முதலாகக் கொடுக்கப்படும் கௌரவம் இது என்பதனாலும் எனக்குத் தனி மகிழ்ச்சி ஏற்படுகின்றது.

இந்தியாவிலேயே மிகவும் சிறப்பாக நடந்துவரும் இம் மகாநாட்டிற்குத் தலைமை தாங்குவது என்பது மிகவும் பொறுப்பான காரியம். இதை வெற்றிகரமாக நடத்துவதற்கு சபை நிர்வாகிகளும், வித்வான்களும் முழுமனதுடன் ஒத்துழைக்க வேண்டும் என்று பணிவோடு கேட்டுக் கொள்கிறேன்.

உள்ளத்தின் உணர்ச்சிகளை மனிதன் வெளிப்படுத்தும்போது அது கலையாகப் பரிணமிக்கிறது. ஓவியம், சிற்பம் போன்ற நுண் கலைகளிலும் சங்கீதம் மிக்க நுண்மை வாய்ந்ததாகக் கருதப்படுகின்றது. (Music is the finest of the fine arts.) நம்பாரதநாட்டில் சங்கீதக்கலை மிகப்பழங்கால முதலே மிகுந்த உன்னத நிலையடைந்திருக்கின்றது. ரிக், யஜுர் வேதங்களில் மூன்று ஸ்வரங்களில் தொடங்கி

ஸாமகானத்தில் ஏழு ஸ்வரங்களாக வளர்ந்து, அவற்றிலிருந்து ஜாதிகள் தோன்றின. இராமாயணம் குசலவர்களால் ஏழு ஜாதிகளில் பாடப்பட்டது. இந்த ஜாதிகளிலிருந்துதான் இராகங்கள் தோன்றின. இரண்டாயிரம் ஆண்டுகளுக்கு முன் நம் நாட்டில் சங்கீதத்தின் நிலையை பரதர் நாட்டிய சாஸ்திரத்தில் எழுதியிருக்கிறார். அதன்பின்மதங்க முனிவரின் பிருஹத்தேசியில் இராகங்களின் தோற்றத்தையும் அவற்றின் இலக்கணத்தையும் காண்கின்றோம். 13-ம் நூற்றாண்டில் சார்ங்க தேவரின் ஸங்கீத ரத்னாகரம் தோன்றியது. வித்யாரண்யரின் சங்கீத ஸாரம், இராமாமாத்தியரின் ஸ்வர மேள கலாநிதி, கோவிந்த தீக்ஷிதரின் ஸங்கீத ஸுதா, ஸோமநாதரின் ராக விபோதம், வேங்கட மகியின் சதுர்தண்டி பிரகாசிகை போன்ற நூல்கள் பிறகு தோன்றி சங்கீத சாஸ்திரத்தை விளக்கியுள்ளன. சங்கீதம் வளர்ச்சியடைந்து கொண்டே வரும் கலையாதலால், நூல்களில் கூறப்பட்டுள்ள இலக்கணத்துக்கும் வழக்கில் கையாளப்பட்டு வருவதற்கும் ஏற்படும் முரண்பாட்டை நீக்கவே அந்தந்தக் காலத்தில் நூல்கள் தோன்றின. ஆகவே ஸம்பிரதாயத்தையும், நூல்களையும் ஒப்பிட்டுப் பார்க்க இதுபோன்ற மகாநாடுகள் இன்றியமையாதவை. சங்கீத வித்வத் சபையினர் இப்பெரும் பணியை அருமையாகச் செய்து வருகிறார்கள்.

நம் நாட்டில் நாட்டியக் கலையாயினும், இசைக் கலையாயினும், இறைவனை அடைவதற்கு அது ஒரு கருவியாகவே கருதப்பட்டு வந்திருக்கின்றது. கடவுளை நாதவடிவினனாகக் கருதி வழிபடுவது மரபு:

நாத தனும் அனிசம் சங்கரம்
நமாமி.

தியாகராஜஸ்வாமிகள் பல கீர்த்தனங்களில் நாத உபாசனையைப் பற்றிக் குறிப்பிடுகின்றார்.

'' நாதோபாஸனசே சங்கர
நாராயண விதுலு வெலஸிரி.''
'' நாத லோலுடை ப்ரஹ்மானந்த மந்தவே.''

நம்முடைய சிறந்த வாக்கேயகாரர்கள் யாவரும் இறைவன்பால் ஆழ்ந்த பக்தி கொண்டவர்களாகவே திகழ்ந்திருக்கிறார்கள். நாயன்மார்கள், ஆழ்வார்கள், ஜயதேவர், புரந்தரதாசர், நாராயண தீர்த்தர்,

க்ஷேத்ரய்ய, தியாகப்ரம்மம், தீக்ஷிதர், சியாமா சாஸ்திரி, கோபால கிருஷ்ண பாரதி ஆகிய யாவரும் இறைவன்பால் பேரன்பு பூண்டு பரவசமாய்ப்:பாடியவர்களே.

ஆண்டவனே தன் பக்தர்கள் பாடும் இடத்தில் இருப்பதைத் தான் விரும்புவதாகக் கூறுகிறுர்.

ஆகவே இக்கலையின் உயர்ந்த இலட்சியத்தை மனதிற்கொண்டு, அதைக் கேவலம் பொழுதுபோக்குக் கலையாக மாற்றிவிடக் கூடாது.

நான் இளமையில் என் தகப்பனுரிடம் சிறிது காலம் சங்கீதம் பயின்றபின், 1910-ல் கோனேரிராஜபுரம் வைத்தியநாத ஐயரிடம் சீடனுகப் போய்ச் சேர்ந்தேன். அப்போது அவர் செய்துவந்த கச்சேரிகள் என் மனக்கண் முன் அகலாமல் நிற்கின்றன. திருக்சோடிக்காவல் கிருஷ்ணையர் அவர்கள் அல்லது கோவிந்த சாமிப் பிள்ளை அவர்கள் பிடில், அழகநம்பிப் பிள்ளை அவர்கள் மிரு தங்கம், மான்பூண்டியாப் பிள்ளை அவர்கள் அல்லது தக்ஷிணு மூர்த்திப்பிள்ளை அவர்கள் கஞ்சிரா, பழனி கிருஷ்ணையர் அவர்கள் கடம் இந்த ஜமாக்களுடன் கச்சேரி நடக்கும். சுருதி 5 கட்டை. சுருதியோடு இழைந்து ஹம்ஸத்வனியில் தொடங்கியதிலிருந்தே சபையினர் மந்த்ர சக்தியில் கட்டுண்டதுபோல் இருப்பார்கள். கமகப் பொழிவாய் நாபீ கமலத்திலிருந்தே நாதத்தை எழுப்பிப் பாடுவார்; ராகத்தை அதன் பூர்ண ஸ்வரூபம் தோன்றும்படி பாடுவார். கம்பீர மாகவும், சௌக, மத்யம காலம், த்ருத காலம் கலந்தும் பாடுவார். ஸ்வரப் பின்னல்கள் வியக்கத் தக்கதாயிருக்கும்.

அக்காலத்தில் பிடில் பக்கவாத்யம் வாசிக்கும்போது பாடம் ஒப்புவிப்பதுபோல் பாடகர் பாடியதை எல்லாம் வாசிக்கமாட்டார்கள். அங்கங்கே ஸ்வரஸ்தானங்களில் நின்று வில்லைப்போட்டு பாடகர் நிறுத்தும் இடங்களில் கடைசி சில ஸ்வரங்களை மட்டும் வாசிப் பார்கள். பாடகர் கற்பனையாகப் பாடுவதற்கு மிகவும் உதவியாக இருக்கும். ஸ்வரம் வாசிப்பதிலும் சொன்னதையே சொல்லாமல் கற்பனையாக வாசித்து வருவார்கள்.

முன்பெல்லாம் சங்கீத வித்வான்களை அரசர்களும், பிரபுக்களும் போற்றி வந்தமையால், அவர்கள் ஜீவனத்திற்கான கவலையின்றி சங்கீத வித்யையைப் பயின்றுவர முடிந்தது. இந்த ஜனநாயக யுகத்தில் மக்களுடைய ஆதரவையே வித்வான்கள் எதிர்பார்க்க

வேண்டியிருக்கிறது. பெரும்பான்மையோருக்குப் பிடித்தமானபடி பாடவேண்டும். கலையின் தரத்தைக் குறையாமலும் பார்த்துக் கொள்ள வேண்டும். இந்தப் பணியில் அகாடமி போன்ற ஸ்தாபனங் களுக்கும் மற்றும் சங்கீத சபைகளுக்கும் பெரும் பங்கு உண்டு. நம் கர்நாடக சங்கீதத்தின் சிறப்பை அமெரிக்கா, ஐரோப்பா போன்ற நாடுகளில் உணரத் தொடங்கியிருக்கும் இத்தருணத்தில் இப்பெரும் செல்வத்தைக் காக்கவேண்டுவது நம் எல்லோருடைய கடமையு மாகும்.

"கற்றலிற் கேட்டல் நன்று" என்பது பொய்யாமொழி. சங்கீதத்தில் அது முற்றிலும் பொருத்தம். ஆசிரியர் பாடக் கேட்டுத்தான் நுண்மையான ஒலி வேறுபாடுகளை மாணவன் உணர்ந்து கொள்ளக்கூடும். பண்டைய குருகுலவாஸ முறையில் இதற்குரிய சூழ்நிலை வசதியாக இருந்தது. தனிப்பட்ட முறையில் சாவகாசமாகக் கற்க முடிந்தது. பல்வேறு காரணங்களால் இப் போது சங்கீதம் கற்பிக்கும் நிலையங்கள் (Institutions) தோன்றி கூட்டுக் கல்விமுறை நிகழ்ந்து வருகின்றது. இதில் சில குறைகள் இருந்தபோதிலும், நல்ல திறமையுள்ள மாணவ மாணவியர் ஆசிரியர் பாடுவதை நன்கு கவனித்துப் பயின்று சிறந்த கலைஞர்கள் ஆகக் கூடும். ஆகவே சங்கீதம் கற்பிக்கும் நிலையங்களுக்குப் பெரிய பொறுப்பு உள்ளது. நம்முடைய சங்கீதத்தின் சிறப்பு அவர்கள் கையால்தான் உருவாக வேண்டும். கலையினுடைய முன்னேற்றத் திற்கு இடையூறு இல்லாமல் இருக்கும்படியாக இத்தகைய கல்லூரி களுக்கு அரசாங்கத்தின் முழு உதவி அவசியம்.

இராகம்தான் நம்முடைய சங்கீதத்தின் உயிர்நாடி போன்றது. இராகங்களின் ஸ்வரூபத்தை உணர்ந்து கொள்ள மகான்களாகிய வாக்கேயகாரர்களின் உருப்படிகளைப் பாடம் செய்ய வேண்டும். மாணவர்களுக்கு நல்ல ஸ்வர ஞானம் உண்டாகச் செய்ய வேண்டும். அலங்காரம், கீதம் முடிந்து வர்ணம் பாடும்போதே கமக சுத்தமாய்ப் பாடக் கற்பிக்க வேண்டும். சுருதி, லயம் ஆகிய இரண்டு அம்சங் களிலும் நல்ல அழுத்தமான ஞானம் உண்டாகும்படி பயிற்சிகள் அளிக்க வேண்டும். குரல் பயிற்சிக்காக விசேஷ சிரமம் எடுத்துக் கொள்ளவேண்டும்.

முன் தலைமுறை வரையில் பாடகர்கள் எல்லோரும் ஒரு தந்தி வாத்தியத்திலும் ஒரு லய வாத்தியத்திலும் பரிசயம் கொண்டிருப்பது

வழக்கம். ஸ்வர ஸ்தானங்களின் நிலையையும், கமகங்களின் அளவையும் உணர்த்த வீணைபோன்ற கருவிகள் மிகவும் இன்றி யமையாதவை.

கோட்டு வாத்தியம் : இந்த சமயத்தில் கோட்டு வாத்தியத்தைப் பற்றி ஒரு சில வார்த்தைகள் சொல்ல விரும்புகின்றேன். இதை மகாநாடக வீணை என்றும் சொல்வார்கள். மெட்டுக்கள் இல்லாத வீணை போன்ற இக்கருவியில் தந்திகளை வலது கை விரல்களால் மீட்டி இடது கையில் ஒரு கோடு (கட்டை) வைத்துக்கொண்டு வாசிப்பது ; அதனுல் இது கோடு+வாத்தியம்=கோட்டு வாத்தியம் என்று பெயர் பெற்றது. இது வீணையைவிட மிகுந்த ஒலியும், நீண்ட கார்வையும் உடையது. ஜாரு போன்ற கமகங்களும், கனநயமும் இதில் குரலில் பேசுவது போலவே வாசிக்க இயலும். ஆனுல் அதி வேகமான காலத்தில் வாசிப்பது மிகவும் கஷ்டம். மெட்டுக்கள் இல்லாததால் ஸ்வர ஸ்தானங்களை நிர்ணயம் செய்துகொண்டு கமகங்களைச் சரியான அளவோடு வாசிப்பது மிகவும் கடினம். மிகுந்த பயிற்சி செய்யவேண்டும். அதனுல் இந்தக் கருவியில் பயின்று உழைத்துப் பிரகாசித்தவர்கள் வெகு சிலரே.

கோட்டு வாத்தியத்தில் எனக்கு ஒரு ருசியும், அதைப் பயில வேண்டும் என்ற ஆசையும் உண்டாக்கியவர் என் குரு ஸ்ரீ முத்தையா பாகவதர் அவர்கள். தஞ்சையில் நான் அவரிடம் சீடனுக இருந்தபோது அவர் தம்புராவிலேயே குடுக்கையை வைத்துக் கொண்டு வாசித்துக் காட்டுவார். அவரை விட்டுப் பிரிந்து என் ஊருக்குச் சென்று தம்புராவிலேயே ஸாதகம் செய்து வந்தேன். சில ஆண்டுகள் பயின்றபின் சின்னக் கச்சேரிகளும் நடக்கத் தொடங் கியது. பின்னர் என் தகப்பனுர் ஒரு கோட்டு வாத்தியம் தஞ்சையில் செய்வித்து வாங்கிக் கொடுத்தார். அந்த வாத்தியமே இப்போது நான் வைத்துக் கொண்டிருப்பது.

காரைக்குடி வீணை ஸகோதரர்களுடைய வீணைக் கச்சேரிகளைக் கேட்டு அவர்கள் வாசிப்பது போல் வாசிக்க வேண்டும் என்று முயன்று வந்தேன்.

அந்தக் காலத்தில் இந்த கோட்டு வாத்தியத்தை மிகவும் அழகாக வாசித்துவந்தவர் திருவிடைமருதூர் ஸகாராமராவ் அவர்கள். அவர் இரண்டு ஸாரணித் தந்திகள் போட்டு, பரிவுத் தந்திகளும் **(sympathetic strings)** அமைத்து அவற்றை ஹரிகாம்போதி மேளத்

துக்கு சுருதி செய்து வாசிப்பது வழக்கம். என்னுடைய வாசிப்பை ஒரு உத்சவத்தில் கேட்டு அவர் என்னிடம் மிகவும் அன்பு பாராட்டி ஆசி தந்து ஊக்கம் அளித்தார். இன்னும் வீணை சேஷண்ணு, பல்லடம் ஸஞ்சீவராவ், கரூர் சின்னஸாமி அய்யர், முசிரி சுப்பிரமணிய ஐயர் முதலிய வித்வான்களும் எனக்கு ஆதரவு அளித்துப் பற்பல இடங்களில் கச்சேரிகள் ஏற்பாடு செய்தார்கள். திருவனந்தபுரத்தில் ஸ்ரீ முத்தையா பாகவதர் அவர்கள் இருந்தபோது என்னை வரவழைத்துக் கச்சேரி செய்யச் சொல்லிக் கேட்டு மிகவும் மகிழ்ந்து பாராட்டினர். அப்போது பேராசிரியர் ஆர். ஸ்ரீநிவாசன் அவர்கள் எனக்கு ஒரு கோட்டு வாத்தியமும் பரிசளித்தார்கள்.

இப்போது கோட்டு வாத்தியம் சென்னை மத்திய கர்நாடக சங்கீதக் கல்லூரியிலும், திருப்பதி வெங்கடேச்வரர் யுனிவர்ஸிடியிலும் கற்பிக்கப்படுகின்றது. இந்த வாத்தியத்தைப் பாதுகாப்பதற்காக செய்யப்படும் முயற்சியை நான் மறக்க முடியாது. இது அழிந்து விடாமல் பாதுகாக்க வேண்டிய பொறுப்பு மக்களுடையதாகும்.

வித்வத் சபையின் பணி: முப்பது ஆண்டுகளுக்கு மேலாக இயங்கிவரும் நம் சங்கீத வித்வத் சபை இக்கலைக்காக மிகவும் பெரிய தொண்டு செய்து வந்திருக்கிறது. நமது சங்கீதத்தின் ஆணிவேர் போன்ற இராகங்களின் இலக்கணத்தைத் தலைசிறந்த வித்வான்களைக் கொண்டு ஆராய்ந்து வரையறை செய்திருக்கிறார்கள். ஆசிரியர் பயிற்சிக் கல்லூரி ஒன்றும் மாடல் ஸ்கூலும் நடத்தி வருகின்றார்கள். ஒவ்வொரு ஆண்டும் கர்நாடக ஸங்கீத வித்வான்களையும், ஹிந்துஸ்தானி வித்வான்களையும் இன்னும் மேல்நாடுகள், கீழ்த்திசை நாடுகள் இவ்விடங்களிலிருந்து இசை விற்பன்னர்களையும் ஒருங்கே கூட்டி புதிய விஷயங்களை எல்லோருக்கும் விளங்கும்படி செய்து வருகிறார்கள். பல இசை இலக்கண நூல்களை வெளியிட்டிருக்கிறார்கள். இப்போது சங்கீத சம்பிரதாயப் பிரதர்சினியைத் தமிழில் வெளியிட்டு வருகிறார்கள். அது மிகவும் பாராட்டத்தக்கது. இன்னும் க்ஷேத்ரய்ய, புரந்தரதாசர், கோபாலகிருஷ்ண பாரதி போன்ற மகான்களின் உருப்படிகளின் சுத்தமான பாடாந்தரத்தையும் வெளியிட வேண்டுவது அவசியம்.

விஞ்ஞானத் துறையில் ஆராய்ச்சிக் கூடங்கள் இருப்பதுபோல் சங்கீதத் துறையிலும் ஆராய்ச்சி இன்றியமையாதது. இத்தகைய

ஆராய்ச்சிக் கூடங்கள் கலைகளை வளப்படுத்துவதற்கு மிகவும் உதவியாக இருக்கும்.

தற்கால உலக நிலையிலே மனதிற்கு அமைதி ஏற்படுவதற்கு சௌகரியமான சூழ்நிலை இருப்பதாகத் தெரியவில்லை. இந்த நிலைமைக்குப் பல காரணங்கள் உண்டு. சில மேதாவிகள் இதை நுட்பமாக ஆராய்ந்து பார்த்து இதற்கு உண்மையான காரணம் மனிதனுடைய முன்னேற்றத்தில் இதயத்துக்கு உள்ள ஸ்தானத்தைக் கவனிக்காததால்தான் என்று முடிவு கண்டிருக்கிறார்கள். பூர்ண மலர்ச்சி உள்ள ஒரு மனிதனுக்கு அறிவு, உணர்ச்சி இவ்விரண்டிலும் சமமான பக்குவம் ஏற்படவேண்டும். ஒரு பறவை சரியானபடி பறப்பதற்கு இரண்டு இறக்கைகளும் எப்படி அவசியமானவையோ அதே போல ஒரு மனிதனுக்கு இவ்விரண்டும் அவசியம். சமீபகாலத்தில் பல காரணங்களால் உணர்ச்சியைப் பக்குவப்படுத்தும் விஷயத்தில் கவனம் குறைந்து அறிவையே பிரதானமாகக் கொண்டுவந்திருக்கிறார்கள். உண்மையான ஆத்ம பக்குவத்திற்கு உணர்ச்சியின் மலர்ச்சி இன்றியமையாதது. இந்த உணர்ச்சிகளை பக்குவப்படுத்துவதற்கென்றே கலைகள் ஏற்பட்டன என்று ஞானிகள் கூறுவர். கலைகளில் சங்கீதம் தலைமையாக விளங்குவதால் சங்கீதத்தைக் கையாண்டு அதில் ஒருவிதத் தேர்ச்சியடைந்தால் நமது உணர்ச்சிகள் நல்ல முறையில் பக்குவப்பட்டு மனித சமூகத்தில் அன்பும் பரஸ்பர ஒத்துழைப்பும் வளர்ந்து மக்களுக்குப் பெரும் நலன்கள் உண்டாகும். விற்பன்னர்களும், மாணவ மாணவியரும், ஸ்தாபனங்களும் இந்த நோக்கத்தை மனதில் வைத்துக்கொண்டு கலையைப் போற்றி வரவேண்டும் என்று கடவுளைப் பிரார்த்திக்கின்றேன்."

In conclusion the President said: "At the present moment the world situation is such that there is hardly any peace in the minds of people. There are many reasons for this. It may be said that the neglect of the place due to the spirit and heart of man is at the base of this lack of inner peace. For a fully developed man, like the cultivation of the mind, the maturity of feeling is also a necessity. The mind and heart of man may be compared to the two wings of a bird. The over-development of the mind at the expense of the heart has been the characteristic of modern times. The arts are according to the sages intended to educate man properly in feelings and discipline him in his heart. Music

among all arts is a great aid for the proper schooling of the feelings and to spread mutual love among the people. The learned, the students and the institutions should keep this in mind and promote the art."

At the end of the Presidential Address, there was a Nagasvaram recital by Vidvan Karukurichi P. Arunachalam accompanied by Nachiarkoil Raghava Pillai on Tavil.

The Souvenir of the Conference

As in the previous years, the Academy brought out an attractive souvenir for the XXXVIIth Conference. The Souvenir gave a detailed account of the activities of the Academy, as also annotated programmes of the whole music and dance festival organised as part of the XXXVIIth Conference. In addition to these the Souvenir carried the following articles : On the lighting arrangements of the New Auditorium of the Academy by Messrs. Phillips ; Indian Music at the International Edinburgh Festival by Dr. R. T. Taylor of the British Council, Sri Purandaradasa by Vidwan Sri N. Chennakesaviah of Mysore, Dikshitar's Sahitya by Dr. V. Raghavan, and Some Rare Ragas by Sangita Kalanidhi Mudicondan Venkatarama Aiyar. The Souvenir was also profusely illustrated and carried portraits of the chief composers of Carnatic music, Kalanidhis of the Academy and other important persons connected with the activities of the Academy and photographs of the Academy's new auditorium and of several events connected with the public opening of the new auditorium by His Highness the Maharajah of Mysore, the opening of the XXXVIth Conference by the Hon'ble Sri M. Bhaktavatsalam and the celebration of the 150th Birthday of Maharajah Sri Svati Tirunal with Dr. C.P. Ramaswami Aiyar, Sri B. Gopila Reddi and others.

AGENDA OF THE CONFERENCE

The following was the Agenda of the Conference :

1. Talks & Demonstrations :—

   (i) President Vidwan Budalur Krishnamurti Sastrigal.

(ii) President Vidwan Mudicondan C. Venkatarama Iyer.

(iii) " " T. L. Venkatarama Iyer.

(iv) Vidwan Tittai Krishna Iyengar—Tanam.

(v) Prof. R. Srinivasan—Some Subtler Aspects of our Music.

(vi) Vidwan Madurai Srirangam Iyengar.

(vii) Vidwan Madurai Subramanya Iyer—Nana-Tana and Raga-Naya.

2. Presentation of rare old compositions :—

(i) Vidwan Sri Chennakesaviah, Mysore—Rare Varnas.

(ii) Srivanchyam K. Ramachandra Iyer—Compositions of Srivanchyam Subbarama Iyer and Ambikadasar.

(iii) Dr. P. C. Sitaraman, Madurai—Compositions of Mazhavarayanendal Chidambara Bharati.

(iv) Vidwan Salem D. Chellam Iyengar—Navaratna Raga-malika of Ramnad Srinivasa Iyengar.

(v) T. N. Chinnathambi Pillai, Tiruvarur.

(vi) Vidwan Ankiah of Hyderabad.

3. Pallavi, Tala & Mridangam—

(i) Vidyala Narasimhalu Naidu and Vidwan Chandrappa —Pallavi in Avadhana Tala.

(ii) Vidwan Tinniyam Venkatarama Iyer—Pallavi in Skanda Tala.

(iii) Vidwan M. Narayanaswami Iyer—Moras for 35 Talas.

4. Ragas etc. :—

(i) Sri B. Subba Rao, Mysore—Todi-Ragas.

(ii) Vidwan S. Ramanathan—Raghunatha Mela Veena.

5. Papers :—

(i) Swami Prajnanananda, Calcutta—Orchestra and Chorus in Ancient India.

(ii) Chaitanya Deva, Delhi—Melodic Perception.

(iii) T. G. Anantasubramaniam, Government Research Scholar, Saraswati Mahal Library—Compositions of Merattur Veerabhadrayya, Sri Vanchinatha Kirtanas and Sangita Raghava.

(iv) N. M. Adyantayya—A New Visual Notation for Indian Classical Music.

(v) G. N. Ramabhadran, Radio Engineer, New Delhi—A Comparison of the Visual and Auditory Perception and Musical Experience.

(vi) D. Dhanaraj—Law in Music: Epitome and Elucidation.

(vii) T. N. C. Venkatanarayanacharyulu, Guntur—Gandharva Vedam.

(viii) Mr. Y. Satyanarayana of Vijavada—Javalis.

6. Hindustani Music :—

(i) Miss Nalini Gajendragadkar—Classic and the Romantic Tradition in the Hindustani Classical Music Forms.

(ii) Mr. Hafiz Ahmed Khan of Bombay—Khyal.

(iii) Mr. Mohanlal Aima—Music of Kashmir.

7. Western Music :—

(i) Mr. William Skelton of Colgate University, U. S.—American Classical Music—A Unique Entity.

(ii) Electronic Music—Talk and Demonstration.

(iii) Lloyd La Vaux, U. S.—Classical Music on the Accordion.

(iv) Miss Rebecca Stewart, Hawai-Rhythmic Theories of Indian and European Music.

8. Any other subject to be taken up with the President's approval.

Experts' Committee Meetings

THF FIRST DAY

21st December, 1963

The Experts' Committee meetings convened in connection with the 37th Conference of the Music Academy began today at the Music Academy buildings with Vidwan Budalur Krishnamurthi Sastrigal, the President, in the Chair. The proceedings commenced with a song on *Ganesa, Saranu saranu* in *Nata* by Sri Purandaradasa and Dikshitar's Navagrahakriti for Saturday *Divakaratanujam* in *Yadukulakambhoji* on Sanaischara, both sung by Sri Sandhyavandanam Srinivasa Rao accompanied by Etapur Srinivasan on Violin and Master Eswaran on Mridangam.

Vidwan Budalur Krishnamurthi Sastrigal, President of the Conference, then referred to the importance of the Experts' Committee meetings of the Academy's Conference, and appealed to the Vidwans to cooperate and contribute to its work. He thanked Sri Srinivasa Rao for his rendering of Dikshitar's kriti on Sanaischara and said that Dikshitar's compositions demanded great effort to expound them but the effort was doubly rewarding in the beauty that it brought out.

Dr. Raghavan placed before the Experts' Committee the subjects and the names of the contributors included in the Agenda of the Experts Committee Session of the 37th Conference. He referred also to the coming 4th Centenary Celebrations of Sri Purandaradas and requested Sangita Kalanidhi Mudicondan Venkatarama Iyer to deliver his talk and demonstration on Purandaradas and his contributions to Carnatic music.

Purandaradasa

Sangita Kalanidhi Mudicondan Venkatarama Iyer speaking on Purandaradasa referred to the contribution on Purandaradasa and the Dasakuta composers by the late Sri T. V. Subba Rao of the Academy in the Journal of the Music Academy. After referring to such details of the biography of Purandaradas as were known, the Vidwan said Purandaradasa was the 'Pitamaha' of Carnatic music which was founded on the bedrock of his contribution. Tyagayya's mother is said to have been proficient in

Purandaradasa's songs and Tyagayya was greatly indebted to Purandaradasa's songs. He referred to the variety of compositions of Purandaradasa : *Padas*, *Suladis*, *Ugabhogas*, and *Udaya-ragas* for women to sing at dawn along with their early morning routine; he was thus an 'Asukavi', from whom whatever he uttered came out as music. The present celebration might be hoped to bring out hitherto unknown compositions of Purandaradasa. It would be appropriate, in this inaugural talk on him, the Vidwan said, to deal especially with his organising the beginner's exercises in music: Svaravali, Janta, Alankara and Gita. He explained the history of 'Alankara' as dealt with in ancient books. The variety of ways or order in which, in an attractive manner, the Svaras could be strung was called Alankara; in our present conception of Alankara, there was the laya aspect also. Incidentally, he referred to the older Tala system and the ancient Prabandhas which used them. The Suladis in different Talas which came after Gitas in different Ragas were devised for giving control of Talas. Sri Venkatarama Iyer then explained the rationale of starting the practice of music with (Maya) Malavagaula by analysing the Svara-structure and its symmetry in the Raga and its use for inculcating Svarajnana and the control of major tones. This simplified method of learning for youngsters devised by Purandaradasa was perhaps his greatest service ; even a musically backward child could be brought round on this method.

President Budalur Krishnamurthi Sastrigal thanked Mudicondan Venkatarama Iyer and paid a tribute to his attainments.

Music Manuscripts in Sarasvati Mahal Library

Sri T. G. Ananthasubrahmanyam, Sarasvati Mahal, Tanjore then read a paper on the Tanjore Manuscripts on which he has been appointed to do research by the Madras Government and the State Sangita Nataka Sangham. He said that there was vast music material in the Sarasvati Mahal Manuscripts. For example there were manuscripts on *Thayas* and *Suladis* which were referred to by the earlier speaker on Purandaradasa, as also numerous manuscripts of Sahityas of old musicians and composers. Of Veerabhadriah of Merattur, a few of whose compositions have been brought to light in the pages of the Academy's journal by

Dr. V. Raghavan, there were a number of songs in the Tanjore manuscripts. A few of the biographical details of the composer were referred to by the speaker. There was difficulty of writing Svara-notations on palm leaves and this rendered recovering from old manuscripts, the music of these compositions difficult. After referring to certain other practices of writing songs seen in palm leaves, he gave an account of some of Veerabhadrayya's Svarajatis, Kirtanas and Varnas which he had found in the manuscripts in Tanjore.

He then read another short paper on a group of anonymous Sanskrit compositions on the Lord at Srivanchyam found in the manuscripts; these were in different forms, *Lalis* etc. familiar in our music, as also in North Indian forms like Khyal. A variety of Ragas was also used in these pieces.

Complimenting the young research scholar on his papers, Sangita Kalanidhi Semmangudi Srinivasa Iyer referred to the large scope which existed for such research work. Sri Srinivasa Iyer observed that Sri Mudicondan's earlier talk was of great practical value for music learners. Students of music must bear in mind that Lakshya was of greater importance than Lakshana and the old Lakshyas were therefore of importance. Comparing certain other facts with *Malavagaula* Raga, he said, we might ponder over certain significant compositions of Tyagaraja in Ragas with the *Svaras* of the *Saman* scale, e.g. the piece *Nadatanum anisam*. This was a matter, Srinivasa Iyer said, that he would place before them for further research. Malavagaula, according to him, was not chosen for its Svara-structure for vocal practitioners; it was for the sake of instrumentalists that this Raga was chosen.

Sangita Kalanidhi Srinivasa Iyer then paid a tribute to Subbarama Dikshitar and his monumental work *Sangitasampradayapradarsini* and expressed his view that all the South Indian Radio Stations at least should have a statue of Subbarama Dikshitar. As a senior Vidwan, he said he would appeal to all vidvans and rasikas to strengthen orgnisations like the Academy, for it was institutions that were the modern counterparts of the ancient Gurukulas. In connection with this Sri Srinivasa Iyer referred to many drawbacks in our music teaching and the need for bold steps

to be taken to adapt the methods to the present needs. He made also a fervent appeal to music critics to take into consideration all aspects of the art in the present situation in the criticism they were making in the Journals.

THE SECOND DAY

22nd December 1963

At the Experts' Committee Meeting of the 37th Conference of the Madras Music Academy, with Vidwan Sri Budalur Krishnamurthi Sastrigal in the chair, Srimati Rukmini Rajagopalan along with Srimati Sukanya rendered Vinayaka in Hamsadhvani and Dikshitar's Suryakriti in Saurashtra—Suryamurte ; they were accompanied by Pudukottai Ramanathan on violin and Tiruchi Raghavan on mridangam.

Vidwan Krishnamurthi Sastrigal complimented Srimati Rukmini Rajagopalan for the classical style of her rendering.

Purandaradasa

In the second of the talks arranged in connection with the Purandaradasa fourth centenary celebrations, Sri Sandhyavandanam Srinivasa Rao emphasised the help rendered by Purandaradasa for laying the foundations of the first music lessons and observed that the longer the time spent with these beginning lessons, the greater was the ease with which kritis could be mastered later. He said, agreeing with Sri Mudikondan Venkatarama Aiyar, that Mayamalavagowla was best suited for starting the beginning lessons. The Pillayar and other Gitams of Dasar were also helpful to practise Tana singing. After the Swaravalis, the simple padas of Purandaradasa could be taught to youngsters to inculcate correct Raga-bhava which he deplored was today slowly slipping from the ears and minds of the younger generation. All the essential elements of singing had been stressed by Purandaradasa in his pada, 'tala beku'. Sri Srinivasa Rao pointed out the fact that was not commonly known viz. that Purandaradasa had composed a large number of songs on deities other than Krishna, on Pillayar, Siva etc. He referred again to the theme of his talk in the last conference viz. the key-tunes of all ragas which were preserved in correct form in the padas of the Dasar. He

also pointed out how for community singing, Dasar padas were most useful and in modern classes and schools, he urged that the Bhajana-sampradaya-kirtanas should form an integral part of music syllabus.

Khyal in Hindustani Music

Mr. Hafiz Ahmed Khan of Bombay, A.I.R., nephew of the well-known Ustad Nisar Hussain Khan, then gave an interesting talk with illustrative renderings, of Hindustani Khyal, its history and development. Although the Khyal in its present form was not older than a century and half, an analysis of its constituents showed that it developed over a period of four centuries starting with Amir Khusrau. Khyal meant in Persian a 'thought'. Within the framework of a particular melody, it was expected to give scope for the fancy of a singer. Compared to the rigid rules of Dhrupad, Khyal was to have a flexibility by allowing *tanas*, *kans*, and *bahlawa* which later developed as the main ornaments of Khyal. Khyal was also of a reduced size, compared to the Dhrupad, with only *Asthayi* and *Antara*. The speaker then sang a Khyal composition of Amir Khusrau in Bhairav in *Ek tal* (12 *matras*). Two centuries later, Khyal had a re-birth in Jaunpur under Sultan Hussain Shargi, when Khyal took a new form in Braj bhasha which continued to be its language till today.

The next stage was represented by its revival in Man Singh's time in Gwalior, when it became very popular. The next stage was marked by Mohamed Shah and the composer Sadarang who along with his pupil composed hundreds of Khyal both *vilumbith* and *drut* varieties. At the time of the mutiny, there was a good number of Khyal singers in different States and notably in Oudh. Wajid Ali Shah had excellant Khyal singers in his court. The later part of the 19th century also produced musicians and composers reputed for Khyal in Gwalior Rampur, Jaipur and other places. Much nearer our times, there had been several reputed singers of Khyals like Abdul Karim Khan, Faiyyaz Khan, Ustad Mustaq Hussain Khan, Bade Gulam Ali Khan, Omkarnath Thakur, Vinayakara Rao Patwardhan, Nissar Hussain Khan and Amir Khan, each with the characteristic interpretation of his own school. The speaker then dealt with the technique of develop-

ment of Raga in Khyal and illustrated by singing different types of Khyals. He sang a piece in Miyanki Todi and explained the *asthayi*, *antara*, *bahlawa*, *sargam*, *tanas* and *bol-tanas*. Touching upon the subject matter of Khyal, the speaker explained the poetic and devotional themes and the rasas of bhakti, vira and sringara which they brought out. He illustrated also the relation between some of the Hindustani ragas and rasas. As an example of devotional ecstasy, he sang a Khyal in *Durbari* in *Tin tal*. He referred also to the Gharanas of Khyal, Gwalior, Atrauli, Rampur, Kirana and Agra. The speaker concluded by mentioning the recent influence of the Carnatic ragas on Hindustani and illustrated by singing a new Hindustani composition in Hamsadh-vani, a Carnatic raga very popular now in the North. The talk was highly appreciated. The President thanked the speaker.

Kashmiri Music

Mr. Mohanlal Aima of A.I.R., Kashmir, then gave a talk and demonstration of Folk and Devotional Music in Kashmir. The speaker began by saying that one of his greatest ambitions was to come to the South to study the great musical culture of the South and the present opportunity was a great one for them to have a first-hand knowledge of South Indian music and its appreciation. Tracing the cultural history of Kashmir from the most ancient time the speaker said that the Kashmir art and culture was influenced by the mingling of different cultural trends from Middle East as well as from the mainland of India. Classical music was of course cultivated in the style called *Soofiana Kalam*. It had been recorded that in the time of Zainul-Ab-deen, Sultan of Kashmir, there was an annual music festival and among those who were gathered from different places there were six Carnatic musicians. The speaker then mentioned the chief Kashmiri music instruments, the *Tumbak nari*, the *Sarangi*, the *Rabab* and the most important instrument called *Santoor* which was a development of the old *Satatantri* or the *Katyayani* veena. Dealing with the forms of folk music the speaker mentioned *Chhakkari*, *Jawab*, *Bucha Naghma*, the song of the group dance, *Band-Jeshna*, the *Larishah* of the ballad singer, the *Gojar* music of the shepherds with their flutes, the *Qanchi* and the *Bait*, the *Tumbur-Naghma* with

Rabab, the *Wanwun*, and the *Rove* of the women during marriage ceremony, which remained unaltered to this day and was a solemn and impressive chant-like singing. In the *Rove*, meaning semi-circle, there was the most popular form of Kashmiri group dance. The speaker sang also a boat-song. He also showed a number of photographs showing the social events featuring these songs as also the different kinds of instruments used by the Kashmiri singers. These photographs had also been arranged as an exhibition for the duration of the Conference.

Sri Mudicondan Venkatarama Iyer and Dr. V. Raghavan thanked the two speakers.

THE THIRD DAY

23rd December 1963

The proceedings of today's Experts' committee meeting started with the rendering of a Ganesa Kriti (*Sri Ganapatini-Saurashtra*) and Dikshitar's Monday Kriti, *Chandram bhaja* in *Asaveri* by Vidwan B. Krishnamurti accompanied by Kottayur Thangavelu on the violin and Madurai Srinivasan on the Mridangam.

The President expressed his appreciation of the rendering of the young Vidwan.

Kumbhakonam Narayanaswami Iyer, kinsman of Sarabha Sastrigal and pupil of Alaganambi Pillai and Rangu Ayyangar, demonstrated on Mridangam, the Mohras for 35 Talas; he was assisted by Vidwan R. Raman. The same were explained clearly by Sangita Kalanidhi Mudicondan Venkatarama Iyer. Sri Venkatarama Iyer recalled the Mohras which the late Dakshinamurti Pillai once played for different Varnamettus of Tiruppukazh. He explained the structure of different Talas and the nature of the different Yatis, which figured in them, *Gopuccha*, *Srotovaha*, *Damaru*, *Mridanga* etc. The Talas of odd number of Aksharas, not divisible equally, required some dexterity in the devising of their Mohras.

The Mohra of the Pillayar-lesson, in *Misra Jhampa*, taught by Alaganambi Pillai was first demonstrated by Vidwan Narayana-

swami Iyer by voice and on Mridangam. The following *Talas* and *Jaatis* were then demonstrated by him after their detailed explanation by Mudicondan Venkatarama Iyer. *Yatis* figuring in each were also explained. Mohras for the Jaatis, *Chaturasra, tisra, khanda, misra* and *Sankirna* and then Mohras for the Talas in different Jaatis like *Dhruva, Triputa* and *Chapu* were demonstrated. Some of these were illustrated in slow as well as fast tempos and some with different *nadais* kept on two hands. The arduous demonstration was highly appreciated. The President, Sri Budalur Krishnamurthi Sastrigal and Vidwan Palghat Mani Iyer who was present all through the demonstration, complimented Vidvan Narayanaswami Iyer for the pains taken by him to master these technicalities of *laya* and demonstrate them. Palghat Mani Iyer appealed to performing Mridangists not to look down upon the theoretical mastery of all these intricacies of *Laya* which had its own importance, although some of them could not be actually used in concerts.

Tanjore Manuscripts

Sri T. G. Ananthasubramaniam of Sarasvati Mahal, Tanjore, a research scholar of the Madras State Sangita Nataka Sangham, continued his earlier talk on rare compositions in the Sarasvati Mahal Manuscripts. He spoke of a composition on the model of Gitagovinda of Jayadeva called Sangita Raghava composed by Chinna Bomma who was in the service of Chokkanatha Naick of Madurai. He also read out samples of Sahityas of Sangita Raghava and also of Merattur Veerabhadriah and some samples of the Srivanchyam Kirtanas about both of which he had spoken earlier.

THE FOURTH DAY

24th December 1963

The meeting of the Experts' Committee this morning, with Vidwan Budalur Krishnamurty Sastrigal in the Chair, commenced with the singing of the Ganesa Kirtana *Vatapi* in *Hamsadhvani* and the Dikshitar Kriti on *Angaraka* in *Surati* by Trivandrum R. S. Mani accompanied by Alandur Natarajan on the Violin and Melakkaveri Krishnamurti on the Mridangam.

Veena

After the President thanked Vidvan Mani for his rendering of Dikshitar's Navagraha Kriti, Sri S. Ramanathan gave a talk on the Raghunatha Mela Veena described by Venkatamakhin and his father Govinda Dikshitar. In the latter's work Sangitasudha, it is referred to as a veena devised by the King Raghunatha Naik for enabling the playing on it of all ragas, implying thereby that it was a Veena of fixed frets. It is wellknown that the ancient Veena was harp-like and had to be tuned for each raga. Sri Ramanathan traced the evolution of the fixing of the frets; quoting from the Ratnakara, he mentioned the description of the stringed instrument called *Kinnari* in which fourteen Svarasthanas and fixed frets were referred to. He then referred to the evidence in Ramamatya's Svaramelakalanidhi, where again a Veena on which all ragas could be rendered was described. Sri Ramanathan explained also the position of the strings and the svaras on the Veena. His talk was continued on the next day.

Accordion Recital

The American Virtuoso accordionist, Lloyd La Vaux then gave before the Experts' Committee a talk and demonstration on the accordion. Dr. V. Raghavan welcomed the American musician and thanked the U.S.I.S. for their help in arranging for the participation of Mr. Lloyd La Vaux in the Experts' Committee meetings of the 37th Conference. Miss Martha Burns of the U.S.I.S. introduced the musician as the world's foremost accordionist, who began his career at a very early age, having had his professional debut when he was only six, on New York's Broadway. Mr. Vaux was also a composer having written pieces for his own instrument, as well as for vocal and chamber music, and a writer of a novel, short stories etc.

In his introductory remarks, the musician explained the history and construction of his instrument. He said the Accordion was a little over a century and a half old and had two boards, the one on the right being similar to the harmonium and the other, played by the left hand, having as many as 20 buttons, which despite their number played only seven tones. Mr. Lloyd La Vaux

played the following songs : *Finlandia* by composer Sibelius ; *Gershwin Fantasy* by George Gershwin, *Flight of the Bumble-Bee*; *Serenade* and *Funeral of a Clown*, his own compositions, *On the Trail* by Grofe and also a piece from Tagore.

The President of the Conference thanked the American musician and expressed his appreciation of his mastery of the instrument and the variety of playing he could do on it. Dr. Raghavan, thanking him, referred to his gift of humour and the sense of joy which he imparted to his playing and which he transmitted also to the listeners.

THE FIFTH DAY

25th December 1963

At the commencement of the proceedings of today's Experts' Committee of the 37th Conference of the Music Academy with President Budalur Krishnamurti Sastrigal in the Chair, Smt. Rajeswari Ranganathan accompanied by Smt. Kamala on the violin and Kumari Jayalakshmi on the Mridangam rendered Dikshitar's Ganesa Kriti 'Mahaganapatim' in Nata and the Navagraha Kriti 'Budham asrayami' in Natakurinji. The President expressed his appreciation of the rendering.

Veena

Sangita Bhushanam Sri S. Ramanathan then continued his talk on the Raghunatha Mela Veena. On the basis of a quotation in Venkatamakhin's work he explained how the strings were tuned on the Raghunatha Mela Veena. '*Ma*' of the Madhyama Mela Veena had to be taken as the '*Sa*' in the Raghunatha Mela Veena. He referred also to the various parts of the Veena like *Kakubha, Patrika, Jiva, Tumba,* etc. The special feature of the Raghunatha Mela Veena was the 24 frets fixed on wax and they were of equal length in contrast to what obtained on the earlier Madhyama Mela Veena. He concluded his talk with the Tevaram hymn of Jnanasambandha describing Siva as playing the Vina and referring to the Navagrahas.

Compositions of Chidambara Bharati

Dr. P. C. Sitaraman of Madurai then presented seven of the compositions of the late Chidambara Bharati, a well-known Tamil

composer of Mazhavarayanendal, who lived between 1833 and 1898. Dr. Sitaraman gave a few biographical details about the composer and recalled the Presidentship of the Composer's grandson Mazhavarayanendal Subbaraya Iyer at the Academy's 1942 Conference. He mentioned that the composer had to his credit several Kirtanas, Kummis, Padas, Javalis, Nottu Sahityas, and several other types of compositions including major works, Kirtanas of Periapuranam, Rukmini Kalyanam, Dhruva Charitram, Kuchela Upakhyanam and Ambarisha Upakhyanam and pieces like Lavani, Panchachamaram, Kadga, Kekavali, Arya etc. used in Harikatha. Some of the compositions had also appeared in print and a few were also being sung. Dr. Sitaraman then sang the following pieces: A song in Bilahari on Subrahmanya of Kundrakudi, one in Kapi on Yogambal of Avuadayarkoil, one in Begada on Dharmasamvardhani of Tiruvayyaru, a Kummi on Madurai Meenakshi, a song in Saveri on Siva at Vaidyesvarankoil, a Natakurinchi song on Devi of Tiruvotriyur and a Pada. Sri M. S. Anantharaman and Madurai Krishna Iyengar provided accompaniment on the Violin and Mridangam respectively. The songs composed in Tamil and in attractive rhythmic setting were greatly appreciated and the President complimented the Doctor on his proficiency in music.

American Music

Dr. V. Raghavan then requested on behalf of the President Mr. William Skelton of the Colgate University, U.S. to give his illustrated talk on the subject 'American Classical Music, a Unique Entity'. Mr. Skelton first referred to the increasing interest in Indian Music, particularly of the South, among American musicians and students of music and referred to his own programme for study of Carnatic music for one year in Madras. He paid a tribute to the music loving public in Madras and their receptivity, catholic taste and their eagerness to listen to and know about other systems of music. The speaker addressed himself to the question whether there was a distinct entity called American Classical Music and how this music evolved and what its sources were at different times. He referred to the European, the native, the American, the South American and the African sources of this music. In illustration, the speaker played excerpts of music of

all these sources. In the course of its evolution as a result of different influences American music developed certain characteristics like greater rhythmic freedom, improvisations and pitch variation and what might be called an American style. Recently as a result of contact with Indian music, particularly in Madras, certain new experimentations had also been made by leading composers like Dr. Henry Cowell. As a musician and composer, the speaker said that he would personally like to be surrounded by artists of great diversity and wait to see how the American style developed.

The President conveyed to the Speaker his appreciation of his interest in Indian music and the work he was engaged on. Thanking him, Dr. Raghavan said that Mr. Skelton would be delivering at the Experts' Committee another lecture on Electronic music on the 29th December.

THE SIXTH DAY

26th December 1963

President's Exposition

Today's meeting of the Experts' Committee was highlighted by the masterly exposition of the President of the Conference Vidvan Budalur Krishnamurthi Sastrigal. He opened with the Dikshitar's Kriti on Ganesa in *Nata-Mahaganapatim* and the Navagraha Kriti for that day, *Brihaspate* with a splendid rendering of *Athana* raga. He then spoke and demonstrated both on voice and on his own instrument, Gottuvadyam. The chief point he stressed was that the same svara did not occur in the same form in the different ragas ; but had to be rendered with nuances characteristic of the raga which were necessary to bring out the correct form of that raga. He observed that the Gottuvadyam had some special points to its credit in that it was able to reproduce certain things which were possible only on the voice normally. He then sang and played on the Gottuvadyam, *Kalyani* raga and varna and *Sankarabharana* raga and the Kriti '*Sri Sankaracharyam*' both of which were applauded by the listeners.

Thanking him on behalf of the Experts' Committee, Sangita Kalanidhi Musiri Subrahmanya Iyer referred to the majesty and fullness of *gamaka* in the President's singing and drew attention

particularly of the students to the high sruti at which he sang. Paying a tribute to the President, Sangita Kalanidhi Semmangudi Srinivasa Iyer recalled the great Gottuvadyam expert Sakharama Rao and drew again the attention of the students to the highly practical and instructive value of such expositions by the veterans. For example, he said, the difference in the 'Ri' was clearly shown in the rendering of the Kalyani and the Sankarabharana ragas by the President.

Rare Pieces from Tiruvarur Temple

Dr. Raghavan then introduced Vidwan Sri T. N. Chinnathambi Pillai of Tiruvarur who belonged to the Nagasvara Sampradaya of the Temple at Tiruvarur. He said that Chinnathambi Pillai had been on the staff of the music school of the Trinity Commemoration Sabha established in Tiruvarur for cherishing the memory of Tyagaraja, Dikshitar and Syama Sastri who were all born together at Tiruvarur. At the last year's Conference, Sri Chinnathambi Pillai presented two rare varnas from the temple traditions which had since been published in the Academy's Journal. Chinnathambi Pillai sang 3 chowka varnas of Ramaswami Dikshitar, father of Muthuswami Dikshitar, *Samiga* in *Saranga-Ata; Sami ninne* in *Sriranjini-Adi*; *Ninnu kori* in *Saveri-Adi*; Dikshitar's Kśhetra-kriti '*Sri Valmikalingam*' in *Kambhoji* on Valmikeswara Lingam at Tiruvarur and one of the Tamil padas on Tyagarajaswami at Tiruvarur by Papavinasa Mudaliar-*Umakku priti* in *Useni*.

Thanking him, Sangita Kalanidhi Sri T. L. Venkatarama Iyer stressed the importance of the work being done at Tiruvarur in connection with the Trinity Commemoration and the amount of material remaining to be searched and recovered from the tradition of that place, and complimented Sri Chinnathambi Pillai for his coming forward to bring out these rare compositions.

THE SEVENTH DAY

27th December 1963.

The proceedings of today's Experts' Committee meeting convened in connection with the 37th Conference of the Academy with the President Vidvan Budalur Krishnamurti Sastrigal in the

Chair, began with the rendering of the Dikshitar's Ganesa Kriti in *Chamara*, '*Siddhivinayakam*' and the Navagraha Kriti '*Sukra bhagavantam*' in Paraz, on *Sukra*, by Smt. Vijayalakshmi Natarajan accompanied by Sri T. N. Ramamurti on the violin and Master Sekar on the Mridangam. The President expressed his appreciation of the rendering by Smt. Vijayalakshmi Natarajan.

New Pallavi

Vidvan Vidyala Narasimhalu Naidu presented a new Pallavi in Avadhana Tala, i.e. keeping two talas on the two hands, Misrajati Jampa, two *kalai chowkam* on the right and *Chaturasra Triputa, Khandanadai* on the left. The Pallavi in 20 *aksharas* in *Shadvidhamargini* raga was performed by his pupil Vidvan Chandrappa of Bangalore with Sri Vedagiri on violin and Sri Veeruswami of the Annamalai University on the Mridangam.

Vidvan Mudicondan Venkatarama Iyer praised the attainments of Vidvan Narasimhalu Naidu and complimented Sri Chandrappa on the ease and elegance with which he performed the Pallavi with all its elaboration and *korvais*.

North Indian and South Indian Ragas

Then Sri B. Subba Rao of Mysore gave a talk and demonstration on the varieties of Todi raga of the North and the South which he sang and also played on the Chitravati Veena, newly devised by him as a combination of the Northern Vichitra Veena and the Southern Gottuvadyam. He referred to about 20 varieties of the Northern Todi which corresponded to the Southern *Subhapanthuvarali* and also to the varieties of the Southern Todi which corresponded to the Northern Bhairavi. These varieties included those which used *Suddha* '*Ma*', *Prati* '*Ma*' or both 'Ma-s' or neither.

Release of Raganidhi

Sri B. Subba Rao then explained, with some illustrations, the compilation he had made called Raganidhi which presented a detailed comparative study of the ragas of the North and the South. Dr. V. Raghavan announced the publication of the part II of this *Raganidhi* by Sri B. Subba Rao, which had been undertaken by the Music Academy, Madras with the aid of the Central

Sangeet Natak Akademi. Sri Mudicondan Venkatarama Iyer and Sri S. Balachandar commended the efforts of Sri Subba Rao for making the ragas of the two schools better understood and appreciated mutually. Both Sri Venkatarama Iyer and Sri Balachander observed that while votaries of Carnatic music were catholic in their taste and very responsive to Hindustani, similar effort on the part of the votaries of the Hindustani was lacking and appealed to the latter to take greater interest in Carnatic music.

THE EIGHTH DAY

28th December 1963

At the meeting of the Experts' Committee of the 37th Conference of the Music Academy, Madras held this morning under the Presidentship of Budalur Krishnamurthi Sastrigal, there was first the rendering of Dikshitar's Ganesa Kriti in *Natanarayani* '*Mahaganapate*' and Navagraha Kriti for Saturday, '*Divakaratanujam*' in *Yadukula Kambhoji* by Kumari R. Vedavalli accompanied by Sri Kumbakonam Krishnaswami on the violin and Dindigul Ramamurti on the mridangam.

Vidvan Budalur Krishnamurti Sastrigal complimented the artist on her rendering.

Release of Sangitasampradayapradarsini

Dr. V. Raghavan then spoke about the Tamil script edition of the Sangitasampradayapradarsini of Subbarama Dikshitar undertaken on behalf of the Academy with the full aid of the Central Sangeet Natak Akademi, of which the second part had just been got ready, and requested Sangitakalanidhi T. L. Venkatarama Iyer to release the same. Sri T. L. Venkatarama Iyer spoke about the monumental work of Subbarama Dikshitar and in token of releasing the publication, presented copies of the volume to some of the leading musicians and those who had been associated with the work.

Dikshitar's Kritis

The President Sri Krishnamurti Sastrigal then requested Sri T. L. Venkatarama Iyer to give his talk and demonstration on Dikshitar's Kritis. Sri Venkatarama Iyer referred to the value of Dikshitar's compositions for the proper understanding

of raga bhava and assisted by Sri Sandhyavandanam Srinivasa Rao, sang the following kritis : *Sriganesat param* on Ganesa in *Ardradesi* ; *Vadanyesvaram* on the Lord at Vallalarkoil in *Devagandhari; Sri Saundararajam* (Alagarkoil) in *Pantuvarali* ; *Tyagarajad anyam na jane* (Tiruvarur) in *Darbar*; *Venkatachalapate* in *Manipravala* (Pulivalam) in *Kapi* ; *Abhayambam* (Mayuram) in *Kalyani*; *Nilotpalambikayai* (Tiruvarur) in *Kedaragaula* and *Sri Kamalambika* (Tiruvarur) in *Sri* raga. The President Sri Krishnamurti Sastrigal paid a tribute to the services of Sri Venkatarama Iyer to the cause of Dikshitar's Kritis and recalled some of the renderings of his own late Guru Konerirajapuram Vaidyanatha Iyer of Dikshitar's kritis like Sri Subrahmanyaya in *Kambhoji*.

Rare Compositions

Sri Mudicondan Venkatarama Iyer then introduced Srívanchyam K. Ramachandra Iyer who was connected with the family of Patnam Subramanya Iyer and was Asthana Vidvan of Kanchi Kamakoti Peetham. Speaking on the composer whose pieces were going to be rendered by him, the Vidwan said that Srivanchyam Subbarama Iyer was an ancestor of Sri V. Sundaram Iyer and Messrs. S. Rajam and S. Balachandar and had composed a number of pieces in Sanskrit and Tamil on the Deities of Srivanchyam. Another Composer whose compositions were to be presented was Ambikadasar who lived in Tiruvarur about 200 years ago. Srivanchyam Ramachandra Iyer then rendered the following pieces of Srivanchyam Subbarama Iyer: *Abhayankara Vighnesvara-Begada* ; *Manjule Mamava-Ananda Bhairavi* ; *Kasikku minjina-Śankarabharanam* ; *Undan kripai-Bhairavi* ; *Unnai thudikka-Sahana* ; *Chonnen - Suruti* and *Eppodum* of Ambikadasar in *Arabhi*.

The President Sri Krishnamurti Sastrigal spoke appreciatingly of the compositions and also of the rendering by Sri K. Ramachandra Iyer.

Pallavi Demonstration

Assisted by his pupil Kumari Suguna and accompanied by Sri R. Venkatarama on the Violin and Sri Tinniyam Krishnan on the Mridangam, Vidvan Tinniyam Venkatarama Iyer then presented a new Pallavi in *Skanda Tala* which was one of the 52 *apoorva talas* and comprised 7 *angas* and 40 *aksharas*; the Pallavi was set

in *Shanmukhapriya*. Vidvan Palghat Mani Iyer who was present at the demonstration, in complimenting Tinniyam Venkatarama Iyer and his pupil, observed that *Laya jnana* was the measure and index of all *jnana* and laya was an all-pervasive element in life.

THE NINTH DAY

29th December 1963

When the Experts' Committee of the Music Academy met this morning in connection with the 37th Conference with Vidvan Budalur Krishnamurti Sastrigal in the chair, Vidvan T. A. Jayaraman sang Dikshitar's Kriti on Ganesa, *Srimuladhara* in *Sri raga* and the Navagraha Kriti on the Sun, *Suryamurte* in *Saurashtra*. He was accompanied by Sri S. P. Sethuraman on the Violin and Sri Srinivasan on the Mridangam. The President complimented the Vidvan for his rendering.

Rhythm in Eastern and Western Music

Miss Rebecca Stewart of the East-West Centre in Hawaii, then gave a talk on the modes of Rhythmic Expression in Indian and Western Music. She observed that traditional Western rhythmic measurement was based upon the principle of multiplication of the fundamental rhythmic pulses and the Indian, upon that of addition. Nevertheless both systems employed basic patterns of two and three pulses or duple and triple beats from which all further elaborations were derived. Similar tempo or laya classifications were adopted in both systems, fast, medium and slow. The principle of accent or an emphasis upon a given beat was however more consciously expressed in Western music. Unlike the highly developed Indian tala system, the western measure was the direct result of the evolution of a practical notation system and of harmony. She illustrated her points by analysing some of the patterns of rhythm in both systems. The Western system, the speaker said had a further element which did not have a parallel in the Indian, viz. fluctuation of the tempo at random. The President of the Conference expressed his appreciation of the speaker who had been studying Indian music for sometime past.

Hindustani Music Forms

Miss Nalini Gajendragadkar of the Banaras Hindu University and pupil of Pt. Omkarnath Thakur then read a paper on

Classicism and Romanticism in Hindustani Music forms. She dealt with the origin and evolution of Hindustani forms like *khyal*, *gazal*, *kavvali*, *tarana*, *khamsa*, *thumri* and *tappa*. She analysed the *svara* and the *laya* arrangements of these and the aesthetic expression characteristic of each. Dealing with the folk music and its relation to Hindustani, the speaker illustrated with some Maharashtra and Gujarati songs. The speaker touched also upon the new trends in melodic expression and the displacement of the ten old characteristics of raga by the stress on the more general idea of *ranjakatva*. She illustrated her lecture by singing some of the compositions and was assisted by Miss Rebecca Stewart on the Tabla. In conclusion the speaker referred to the observation made earlier in the Conference that they in the North had not sufficient interest in South Indian music and said that this was not quite true and in a place like the Banaras Hindu University they were shortly going to open a full-fledged Carnatic music department and as an index of her own interest, she sang a pada of Purandaradasa in *Misra-kapi*.

Electronic Music

Mr. William Skelton of Colgate University then gave an illustrated talk on electronic music. Music, he defined was sound selected by man for an artistic reason and electronic music, he said was a similar selection created by electronic circuits, manipulated electronically and stored on tapes. It had its orgin in early German Burlesque where they included animal sounds into the regular orchestra. Alexander Mossolov had done in 1928 what was called a Steel Foundry in which he tried to fashion an artistic sound like steel factory. The speaker illustrated some varieties of this electronic music which displayed rhythmic variation as also rhythmic freedom. Concurrently there were several experiments going on in New York, Paris and Cologne out of all of which this new type of synthetic music developed. Musicians like John Cage, Edgar Varese, Henry Cowell and the speaker himself had experimented in this line. Lastly he played some compositions that had been performed by Princeton-Columbia Synthesisers. Mr. Skelton opined that this would be a music very much prevalent in the time of their own grand-children and as different things could live side by side, this new development

might not dispense with either the concert hall or the music performers, and tradition would always try to exercise control.

THE TENTH DAY

30th December 1963

At the Experts' Committee meeting of the 37th Conference of the Music Academy held this morning with Vidwan Budalur Krishnamurti Sastrigal in the Chair, Smt. M. S. Lakshmi accompanied by Chalakudi Krishnan on the violin and Viswanathan on Mridangam rendered first a Ganesa kriti, *Mahaganapatim* in *Amritavahini* by the Maharajah of Mysore and the Dikshitar's Navagraha Kriti on the Moon, *Candram bhaja* in *Asaveri*. The President expressed his appreciation of the rendering.

Four rare pieces

Vidvan Chennakesaviah of Mysore then presented four rare compositions from manuscripts which had come down from his father and teacher, Vanaja Lochana in Kedara–Ata about 100 years old, in honour of Mummadi Krishnaraja Wadiyar and noteworthy for a special *Dhaivata Prayoga*; *Pagajoope Velagadura* in *Mohana* - Ata on the deity Tyagaraja at Tiruvarur; *Sarivarilo* in *Poorvakalyani* - Ata by Patnam Subrahmanya Iyer ; and a Kriti in *Athana* on the deity Veeraraghava at Tiruvallore, *Pogada tarame*. He was accompanied by Tirukkodikaval Krishna Iyer on the violin and Master Viswanathan on the Mridangam.

The President thanked Vidvan Chennakesaviah for the efforts made by him to bring to light unknown pieces.

Power of Music

Prof. R. Srinivasan then gave a talk on certain aspects of Indian music. He spoke about the place assigned to music in the scheme of Indian culture and values and the miraculous powers associated with this divine art and referred to many anecdotes of famous musicians working wonders with the power of Nada. He referred to the translation of the energy of the sound into visual images and the conception of raga-murtis and raga-devatas and the possibilities of the science of muscial therapy. Sri B. Subba Rao of Mysore supplemented the points made by

Prof. Srinivasan and the President Sri Krishnamurti Sastrigal thanked the lecturer.

Music and Astronomy

Sri Thanjai G. Dhanaraj who has been working for a long time on Music and Astronomy and the textual basis of such correlation in ancient Indian literature particularly in Tamil, then gave a talk and demonstration on the vernal law in music. He took his stand in the present exposition on four lines in Sekkizhar on Anayanar, mentioning the playing of the ancient Indian bamboo flute. According to the lecturer Lydian Kalyani and the Mixolydian Harikambhoji, the *Arumpalai* and the *Kodippalai*, were the basic modes according to ancient Indian as well as Greek wisdom ; and from the basic Harikambhoji, 11990 ragas mutated. Sri Dhanaraj circulated printed copies of his lecture comprising diagrams and astronomical equations and charts, which could be had from him at Room No. 13, Sai Lodge, Madras-4.

Thanking him the President referred to the work done by the late Abraham Pandithar in this line and said that there had always been a tradition of this correlation between music and astronomy. Prof. Srinivasan also spoke on the relation between music, mathematics and mysticism and conveyed the appreciation of the Experts' Committee to Sri Dhanaraj.

THE ELEVENTH DAY

31st December 1963

When the Experts' Committee of the 37th Conference of the Music Academy met this morning with the President, Sri Budalur Krishnamuti Sastrigal in the Chair, Smt. Sulochona Pattabhiraman rendered the Dikshitar Navagrahakriti for the day, *Angarakam Asrayami* in *Suruti*. She also rendered the Tyagaraja kriti, *Teliyaleru* in *Dhenuka*. The President complimented her for the rendering. She was accompanied by Sri Tiruppapuliyur Rajam Iyer on the violin and Sri Nagoor Ambi Iyer on the Mridangam.

Tanam

Sri Tittai Krishna Iyengar, asthana vidvan of Mysore, then read a paper and gave a demonstration on Tana singing as was

done by well-known exponents of the art of the previous generation. In his paper he referred to several of the eminent composers and musicians who had blazed the path. Vidvan Budalur Krishnamurti Sastrigal then thanked the Vidvan for his instructive exposition.

Namakkal Narasimha Iyengar's Compositions

Vidvan Madurai Srirangam Iyengar then gave a demonstration of some of the compositions and the style of singing of his guru the late Namakkal Narasimha Iyengar. Accompanied by Thiruvalangadu Sundaresa Iyer on the violin and Umayalpuram Sivaraman on the Mridangam, the Vidvan rendered a *chowka Varna* of Namakkal Narasimha Iyengar in *Kalyani - Adi*. He then rendered a ragamalika of his teacher in *Sri*, *Todi*, *Kamas* and *Varali* and concluded his recital with the kriti in *Mandari*, *Enthukipudu chapalamu*, as it used to be sung by his guru. The demonstration was highly appreciated and Vidvan Krishnamurti Sastrigal conveyed to the Vidvan the thanks of the Committee for the demonstration.

Rare Compositions of Ramnad Srinivasa Iyengar

Dr. V. Raghavan then referred to the acquisition by the Academy of the manuscripts of the late Ramnad Srinivasa Iyengar through the good offices of the late Kasturi Srinivasan and the publication of some rare songs contained therein by the Music Academy with the help of Sangita Kalanidhi Mudicondan Venkatarama Iyer. Another notebook of Ramnad Srinivasa Iyengar and his compositions written in *Grantha* script had come into the hands of Vidvan Salem Doraiswami Iyengar, his pupil, which contained songs not available in the notebooks mentioned previously, one of these being a rare raga-malika in nine ragas. He then requested Salem D. Chellam Iyengar, son of Salem Doraiswami Iyengar who was a member of the Academy's Experts' Committee, to present this ragamalika of Ramnad Srinivasa Iyengar. Vidvan Chellam Iyengar then accompanied by Tiruppapuliyur Rajam Iyer on the violin and Nagoor Ambi Iyer on the Mridangam sang the Navaragaratnamalika of Poochi Srinivasa Iyengar in ragas *Sarasangi*, *Saveri*, *Navaroj*, *Lalita*, *Varali*, *Arabhi*, *Kamas*, *Bhoopala* and *Sri* with *raga-mudras* and *chittas-*

varas and beginning with the words *Sami nipai*. The composition was highly appreciated and Budalur Krishnamurti Sastrigal complimented the young Vidvan in placing this rare piece before the musicians and music lovers.

Gandharva Veda

Sri T. N. C. Venkatanarayanacharyulu of Guntur, Vainika Vidvan, was then introduced by Dr. Raghavan, as an erudite music scholar and composer, who had been a member of the Experts' Committee of the Academy for several years and had been recently honoured in his place for his several books and compositions. The Vidvan then read an erudite paper in Tamil tracing the history of Indian music from Vedic times. Sangita Kalanidhi Semmangudi Srinivasa Iyer in thanking the Vidvan for his useful contribution referred to the importance of such scholarly talks and papers and stressed the value of this aspect of the Academy's annual conferences.

Members' Day

THE TWELFTH DAY

1st January, 1964

The Members' Day of the Academy as part of the 37th Conference was held this morning at the premises of the Academy. There was a reception to the President of the Conference Sri Budalur Krishnamurti Sastrigal, and after breakfast a group photo of the participants of the Experts' Committee Meeting of the Conference was taken.

Experts' Meeting

At the Experts' Committee meeting this morning, Smt. A. R. Sundaram first rendered Dikshitar's Ganesa Kriti, *Gajavadana* in *Todi* and the *Navagrahakriti* for the Day, *Budham asrayami* in *Natakurinji*. She was accompanied by Noori Srinivasalu on the violin and Tinniyam Krishnan on the Mridangam.

The President expressed his appreciation of the rendering of the Navagrahakriti.

Rare Talas

Vidvan Ankiah of Hyderabad then presented three new compositions of Sri V. Krishnamurthi, a modern composer who

has specialised in compositions on different Talas and some of which were on Ramana Maharshi and some on the Ramayana theme and written in Telugu and Sanskrit. Sri Ankiah rendered a piece in Chachaputa Tala, another in Sama Tala and the third in Maharudra Tala. He was accompanied by Noori Srinivasalu on the violin and Tinniyam Krishnan on the Mridangam. Sangita Kalanidhi Mudicondan Venkatarama Iyer thanked Sri Ankiah and then spoke about the importance of Tala Prabandhas.

Javalis

Sri Y. Satyanarayana of All India Radio, Vijayawada then read a paper on Javalis with tape-record illustrations. Referring to the volume of 30 Javalis edited by Smt. T. Brinda and published by the Academy, and discussing the points touched in the introduction to the above by Dr. Raghavan, the speaker said that the name Javali could ultimately be derived from Java meaning speed and traced to some dance compositions which figured in processions of kings or deities on festive occasions. Dealing with the history of Javali in Andhrapradesh, he mentioned the names of a number of composers from Andhra. The speaker analysed also the melodic and rhythm characteristics of the Javali as a composition and the nature of the love theme which figures in it. He repudiated the suggestion that the Javali was an erotic composition and dwelt on its connection with the padas and also with some of the compositions of Annamacharya of Tirupati and some pieces in Telugu Yakshaganas. Vidvan Budalur Krishnamurti Sastrigal thanked the lecturer.

Suladis

Sri Chennakesaviah of Mysore then gave a talk on Purandaradasa and his Suladis etc., as part of the lectures arranged in connection with the 4th Centenary Celebrations of Purandaradas. The Vidvan explained and demonstrated some examples of *Suladi*, *Ugabhoga*, *pada* etc. of Purandaradas, as also his pieces with *Jatis*, *Svaras* and Madhyamakala setting. He sang also pieces in which there was a synthesis of the Bhava of the raga and of the sahitya. He mentioned particularly that even in the first snatch, the raga was clear in the Padas of Purandaradas.

Concluding Function

After thanking Vidvan Chennakesaviah, the President of the Conference Budalur Krishnamurti Sastrigal brought the proceedings of the meetings of the 37th Conference to a close. He referred to several of the important items covered in the meeting and thanked the Vidvans and scholars, Carnatic, Hindustani and Western, for their cooperation and participation in the Conference. He also expressed his thanks to the Academy and its Executive for the conduct of the Conference. Sangita Kalanidhi T. L. Venkatarama Iyer traced the growth of the experts' committee meetings and said that the work of the Experts' Committee had been built over the past four decades by the cooperation and contribution of a galaxy of musicians and scholars. He also paid a tribute to Vidvan Budalur Krishnamurthi Sastrigal and his learning. Speaking on behalf of the participants from foreign countries Mr. William Skelton of Colgate University observed that the bringing together of musicians was itself a major achievement and the Conference had been a great intellectual treat. Behind the musicians and their art, he said, there was always the quiet music loving public who supported the art and the artist. For his part he said he would like to come back with his students to do more study in Madras. Mr. Haffiz Ahmed Khan of Bombay said that he had developed interest in Carnatic music long ago and that in recent times the interest in it is increasingly growing all over the North, thanks to the All India Radio and other bodies; and as for himself he observed that he came, saw and had been conquered by the South and her art. He added that emphasis should be laid on the aesthetic element particularly because there was an integrating factor.

Mr. Aima of Kashmir observed that his music teacher had taught him long ago the value of the South and that he was glad that he was able to come and see how every one here was imbued with sincere desire for music and was anxious to know and appreciate other forms of music as well. Sri Veeriah Chowdry, speaking on behalf of the Vidvans of Andhra Pradesh, complimented the Academy on the junior concerts arranged in the afternoons and wished the Academy long life and success.

He particularly desired that more Telugu vidvans should come to Madras and participate, so that the necessary polish in the art could be achieved by contact with the foremost musicians here. Sri Tiruvalangadu Sundaresa Iyer felicitated Sri Krishnamurti Sastrigal and paid a tribute to the Academy which he described as an unique institution in the history of music and Sri S. Balachander described the Academy and its large-scale music series as truly Pan-Indian and international and he added that they were all proud of the Institution. He made a particular appeal to the North Indian friends that there should be greater opportunities for the concert-audiences in North India to listen to performances of Carnatic music by South Indian artistes.

Sri T. V. Rajagopalan, Secretary of the Academy, garlanded the President Krishnamurti Sastrigal.

Winding up the proceedings Dr. Raghavan in his concluding speech stressed the importance attached by the Academy to the discussions part of the Conference and thanked all musicians and scholars from different parts of India and the world for their contribution to its success. He thanked also the Central Sangeet Natak Akademi, Madras State Sangita Nataka Sangham and different departments of the Government of Madras and the Corporation, A. I. R., the Press, patrons and donors and those who had endowed prizes and medals, the musicians who had acted as judges in the competitions, the members of the different sub-committees who were in charge of the arrangements and the Boy Scouts and Sri S. S. Vasan. He particularly thanked Vidvan Budalur Krishnamurti Sastrigal for accepting the Presidentship and conducting the conference and Sri K. Kamaraj for opening the conference, and unveiling the portrait of the Vice-President Sri T. T. Krishnamachari.

Condolences

Dr. Raghavan then placed before the meeting a condolence resolution touching the passing away during the year of the following musicians and music scholars: Dr. Arnold A. Bake of the London School of Oriental Studies, Vedaranyam Vedamurti, Needamangalam Shanmukhasundaram, Pattamadai Sundaram, Sri Appaswami Bhagavatar of Tirunelveli, Vajapeyulu Subbiah Bhagavatar, Katuri Venkateswara Rao, and Bompuda Rama Rao.

Journal

Dr. Raghavan then announced the publication of the Volume XXXIV of the Journal of the Academy for the year 1963.

The Experts' Committee Meetings of the 37th Conference then came to a close.

The Sadas

At the conclusion of the Conference, the Academy held the *Sadas* on 1-1-1964 under the chairmanship of Sangita Kalanidhi Semmangudi Sri R. Srinivasa Iyer.

Smt. M.L. Vasantha Kumari sang the prayer. Sri T.V. Rajagopalan, Secretary read the announcement convoking the *Sadas* and also the messages received for the success of the function and the felicitations sent to the President of the Conference.

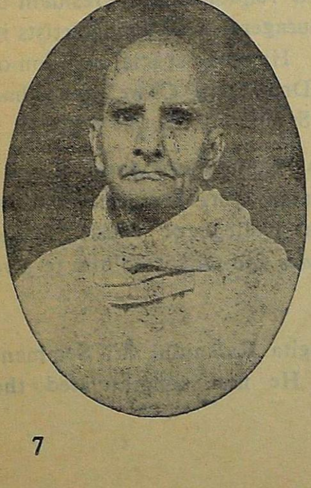
Sangita Kalanidhi Sri T.L. Venkatarama Aiyar welcomed the President of the *Sadas*, Vidvan Srinivasa Aiyar, and the *Sadasyas*.

Then Sangita Kalanidhi Mudicondan Venkatarama Iyer presented Vidvan Budalur Sri Krishnamurti Sastrigal the President of the Conference, for the conferment of the title Sangita Kalanidhi.

Vidvan Sri Budalur Krishnamurthi Sastrigal

The Citation

Born at Budalur, Tanjore District, on 28-4-1896 as the son of Sri Sethurama Sastrigal; studied Veda, Kavya and Sastra in the early stages; had his lessons in music under Konerirajapuram Sri Vaidayanatha Iyer and Sri Muthiah Bhagavatar; was induced by the latter to take to Gottuvadyam; has been on the staff of the Central Karnataka College, and is now also Principal at the Kalakshetra; a veteran among the few exponents of Gottuvadya, he received a special recognition from this Academy in 1956 and the President's Award for Carnatic Instrumental music in 1958.



The President of the *Sadas* then read the *Birudu Patra* conferring the title of Sangita Kalanidhi on Vidvan Sri Budalur Krishnamurti Sastrigal and gave him the *Birudu Patra* and decorated him with the insignia of the title, the gold medal.

On behalf of the Vidvans and *Sadasyas*, the recipient of the Sangita Kalanidhi title, Vidvan Budalur Krishnamurti Sastrigal, was felicitated by leading musicians, *rasikas* and scholars. Sangita Kalanidhi Marungapuri Gopalakrishna Iyer, Vidvan Madurai Srirangam Iyengar, Sri K. Chandrasekharan and Sri B. Subba Rao of Mysore spoke in praise of the attainments of Sangita Kalanidhi Budalur Krishnamurti Sastrigal and the excellent way in which he had conducted the Conference and the discussions.

Vidvan Krishnamurti Sastrigal then spoke acknowledging the honour done to him and referred to the services that the Academy had rendered in the development of the music and the maintenance of a high standard. He said that the annual conference of the Academy provided the most important forum in the country for musicians and music scholars.

The President of the Sadas then distributed the medals and prizes to the winners in the competitions held during the Conference. The Competitors were introduced by Sri P. S. Ramachandran.

Dr. V. Raghavan, Secretary, then requested the President to give the special awards for the encouragement of young artists in vocal music, violin and Mridangam. He made special mention of the Mridangam prize endowed by Dr. Henry Cowell who had assigned the royalties of his Madras Symphony for this purpose.

The Principal of the Teachers' College of Music, Sangita Kalanidhi Mndicondan Sri Venkatarama Iyer, then presented the successful students of the Teachers' College of Music, Music Academy, to the President of the *Sadas* and requested him to give away the certificates to the students.

The President of the *Sadas*, Sangita Kalanidhi Sri Semmangudi Srinivasa Iyer, then spoke. He first congratulated the

President of the Conference Sangita Kalanidhi Sri Budalur Krishnamurti Sastrigal, for the successful conduct of the Conference of the year. He made an appeal to the Government to provide employment opportunities for qualified and trained musicians in educational institutions. He said that it was not only necessary to open schools and colleges for music and to train a large number of artists, but it was also necessary to create opportunities for their employment to avoid frustration among them.

Sri K. R. Sundaram Aiyar, Treasurer, proposed a vote of thanks to the President of the *Sadas* as also to others who had made the Conference a big success. He referred to the further improvements necessary in the direction of the air-conditioning of the new auditorium and sound equipment and appealed to the friends of the Academy to extend their generous help.

LIST OF PRIZE WINNERS

Competitions	Donors	Winners
Vocal Music (Gentlemen)	P. A. Ramaswami Iyer Memorial Prize awarded by Sri P. R. Swami Iyer.	I Prize: Natesa Bharadwaj.
Vocal Musie (Ladies)	Rajalakshmi Memorial Prize awarded by Sri K.V. Rathnam Iyer of Kozhumam.	I Prize: K. Maragatham Rukmini Ramani. II Prize: C. Suguna & M. S. Rama Devi.
Veena	Dhanam Memorial Prize endowed by Sri M. Sudarsanam Iyengar.	I Prize: G. Kamala. II Prize: K. Kalpakam.
Modern Compositions	L. Muthiah Bhagavatar Memorial Prize awarded by Sri T. L. Venkatarama Iyer.	I Prize: M. S. Ramanathan. II Prize: Rukmani Pushpavanam & C. R. Prema. III Prize: S. Meenakshi.
Maharaja Svati Tirunal Compositions	Murthi Memorial Prize endowed by R.K. Murthi Memorial Committee.	I Prize: S. Rajalakshmi Rukmini Ramani. II Prize· Shyamala Venkateswaran.
Purandaradas Padams	Endowed by V.S.S.K., Tobacconist, Jaffna (1850-1950).	I Prize: C. R. Prema. II Prize: C. Suguna. III Prize: Rukmini Pushpavanam Sita Subramaniam - Special Prize awarded by Lalitha Bai Shamanna

LIST OF PRIZE WINNERS

Compositions	Donors	Winners
Kshetrajna Padas	Jeshing Lal K. Mehta Memorial Prize awarded by Surajmals	I Prize : Devaki Rangappa.
Pallavi singing	Dr. Sankaranarayana Iyer Memorial Prize endowed by Dr. S. S. Krishnan.	I Prize : V. Sridevi II Prize : T. S. Suseela
Sanskrit Compositions	The T. R. Venkatarama Sastry Prize awarded by Sri T. V. Rajagopalan.	I Prize : R. Hema
Divyaprabandham & Tevaram	Sri Vijayaraghavalu Naidu Memorial Tiruppavai Prize awarded by Vijayaraghavalu Naidu Memorial Religious & Charitable Trust, Edamanal Srikazhi.	I Prize : Nirmal Sundararajan II Prize : Rukmini Pushpavanam & T. R. Padmanabhan
Tamil Songs	The 'Amarar Kalki' Tambura Prize endowed by Sri T. Sadasivam.	I Prize : Janaki Sundararajan II Prize : Natesa Bharadwaj III Prize : Seetha Subramaniam
Sub-Senior Musician	V. R. Sambasiva Iyer Memorial Tambura Prize awarded by Sri S. Natarajan and Sri S. Krishnaswami.	Chingleput Ranganathan
Junior Musician	T. V. Subba Rao Prize awarded by the Executive Committee of the Music Academy.	Gomathi Ramasubramaniam
Junior Mridanga Vidwan	Cowell's Prize for the best Junior Mridanga Vidwan awarded by Dr. Henry Cowell, U.S.	A. Jayalakshmi

மெலட்டூர் ஸ்ரீ வீரபத்ரய்யரின் க்ருதிகள்*

டி. ஜி. அனந்தசுப்ரமண்யன், (ஸமஸ்கிருத சிரோமணி, ஸங்கீத வித்வான்)

சென்னை ஸங்கீத நாடகச்சங்க ஆராய்ச்சியாளர்,

ஸ்ரீ ஸரஸ்வதி மஹால், தஞ்சாவூர்.

சோழர்களுக்குப் பிறகு தஞ்சையை ஆண்டவர்கள் நாயக்கர்கள். பதினான்காம் நூற்றாண்டின் இறுதிவரையில் சோழ வமிசத்தின் கிளை களைச் சேர்ந்த சில சிற்றரசர்கள் தஞ்சையில் அதிகாரம் செலுத்தி வந்தனர். பிறகு விஜயநகரத்தரசர்கள் சோழ மண்டலத்தைத் தங்கள் ஸாம்ராஜ்யத்தோடு சேர்த்துக் கொண்டனர். விஜயநகரத் தரசர்கள் தஞ்சையைத் தங்கள் பிரதிநிதிகள் மூலம் ஆண்டு வந்தனர். கி. பி. 1532-ல் சேவப்ப நாயக்கர், அச்சுதப்ப நாயக்கரால் தஞ்சை ராஜப்பிரதிநிதியாக நியமிக்கப்பட்டார். அவரே தஞ்சை நாயக்க மன்னர் வமிசத்தின் மூல புருஷர் ஆவார்.

கி. பி. 1532-முதல் 1673 வரை நாயக்கர்கள் காலமாக தஞ்சை இருந்தது. இதன் முதல் நாயக்க அரசர் அச்சுதப்பர் ஆவர். இவருக்கு ரகுநாத நாயக்கர் என்ற குமாரனும், விஜய ராகவ நாயக்கர் பௌத்திரனும் இருந்தனர். இவர்கள் மிகவும் வைஷ்ணவ மதப் என்ற பற்றுள்ளவர்கள். இவர்களின் குல தெய்வம் ஸ்ரீ ராஜகோபால ஸ்வாமியாகும். (இப்பொழுது ராஜ மன்னார் குடியில் எழுந்தருளி யிருப்பவர்). எல்லோருக்கும் மூத்தவரான அச்சுதப்ப நாயக்கர் வைஷ்ணவ மதத்தில் அதிகப் பற்றுக் கொண்டிருந்ததால் தன் ராஜ் யத்தில் அநேக கிராமங்களிலும், ஊர்களிலும் பெருமாள் கோவில் களைக் கட்டுவித்து அவற்றிற்கு மான்யங்களையும், பல வசதிகளையும் செய்து வைத்தாரெனத் தெரிகிறது. மேலும் இவர் வைஷ்ணவ தெய்வ தரிசனம் செய்யாமல் ஒரு நாளும் இருந்ததில்லை.

திரு அச்சுத நாயக்கர் தெலுங்கு, ஸம்ஸ்க்ருதம் முதலிய மொழி களில் தேர்ச்சி பெற்றிருந்தார். இவர் அரசவையில் பல மொழிப் பண்டிதர்களை ஆதரித்து, அவர்களுக்குத் தகுந்த ஸன்மானங்களையும்,

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* இவரைப்பற்றியும் இவருடைய இரு உருப்படிகளைப்பற்றியும் இதே ஜர்னலில் வால்யூம் 17, பக்கங்கள் 149-156, வால்யூம் 24, பக்கங்கள் 151-4, டாக்டர் வே. ராகவன் எழுதியிருக்கும் கட்டுரைகளையும் பார்க்கவும்.

தானங்களையும் கொடுத்து வந்தார். இவர் காலத்தில் பல கிராமங்கள் வித்துவான்களுக்குத் தானம் அதாவது மான்யங்களாகக் கொடுக்கப் பட்டதாகத் தெரிகிறது. அத்தோடல்லாமல் ஆங்காங்கு பெருமாள் கோவில்களையும் ஸ்தாபித்து வந்தாரெனவும் காணப்படுகிறது. இவர் அரசவையில் முக்கியமான மந்திரியாகவும், நண்பராகவும் ஸ்ரீ கோவிந்த தீக்ஷிதர் இருந்து வந்தார். பின் ஆண்ட நாயக்க அரசவையில் ஸ்ரீ குமார தாதாசாரியார், ஸ்ரீனிவாஸதாதாசாரியார் என்பவர்கள் முக்கியமானவர்களென்றும் தெரிகிறது.

அச்சுதப்ப நாயக்கரால் தான சாஸனம் செய்யப்பட்ட கிராமங்களில் மெலட்டூர் என்பதும் ஒன்ருகும். (இது தஞ்சைக்கு எட்டு மைல் தொலைவில் உள்ளது). இவ்வூருக்கு "அச்சுதபுரம்" என்று வழங்குவதுண்டாம். ஆனல் இது ஒரு சிவக்ஷேத்திரமென்று கூறுகிருர்கள். இங்கு எழுந்தருளியிருக்கும் இறைவனுக்கு "உன்னதபுரீச்வரர்" என்று பெயர். 'உன்னதபுரீ' என்ருலும் மேலட்டூர் என்ருலும் ஒரே பொருள். மேலும் அவ்வூரில் ஸ்ரீ நரஸிம்மரை முக்கியமான தெய்வமாகக் கொண்டாடுகிருர்கள். வரதராஜரும் கோயில்கொண்டிருக்கிருர். இத்தகைய ஊர் அச்சுதப்ப நாயக்கரால் தான சாஸனம் செய்யப்பட்டு அச்சுதபுரம் என்று வழங்கப்பட்டதாகத் தெரிகிறது. அச்சுதப்ப நாயக்கர் ஆட்சி செலுத்திய காலம் கி. பி. 1561-1614. அவ்வமயம்தான் இவ்வூருக்கு இப்பெயர் வந்திருக்க வேண்டுமெனத் தெரிகிறது. ஆகையால் இவர்கள் ஆண்ட காலம் கி. பி. 16-ஆம் நூற்ருண்டின் பிற்பகுதியும் 17-ஆம் நூற்ருண்டின் முற்பகுதியுமாகும்.

கி.பி. 1673-க்குப் பிறகு மகாராஷ்டிர அரசர்கள் தஞ்சையில் ஆட்சி ஆரம்பிக்கும் காலம். ஆனல் 1673-ல் மதுரையை ஆண்ட சொக்கநாத நாயக்கரின் சகோதரரான 'அழகிரி' தஞ்சையை ஆண்டு வந்தார். சொக்கநாதருக்கும் விஜயராகவனுக்கும் போர் ஆரம்பமாயிற்று. அப்போரில் விஜயராகவன் உயிரிழந்தான். அச்சமயம் விஜயராகவனின் பேரனுகிய செங்கமலதாஸின் செவிலித்தாய் தீயிடப்பட்ட அந்தப்புரத்தினின்று அக்குழந்தையைக் காப்பாற்றிக் குழந்தையுடன் நாகப்பட்டினம் சென்ருர். நாகப்பட்டினத்தில் ஒரு வியாபாரியின் வீட்டில் செங்கமலதாஸ் வளர்ந்து வந்தார். எக்காரணத்தினுலோ அழகிரியிடம் வெறுப்புற்ற வெங்கண்ணு என்ற அமைச்சர் செங்கமலதாஸ் உயிருடனிருப்பதை அறிந்து அவனே சிம்மாசனத்தில் இருக்க உரியவனென்று அழகிரிக்கு விரோதமாகக் கிளர்ச்சி செய்ய ஆரம்பித்தார். செங்கமலதாஸன் சார்பாகப்

பீஜப்பூர் சுல்தானின் உதவியையும் நாடினுர். சுல்தான் வெங்கண்ணுவின் வேண்டுகோளுக்கிணங்கி மகாராஷ்டிர வீரனுகிய ஏகோஜி என்ற வெங்கோஜியின் தலைமையில் ஒரு பெருஞ் சேனையைத் தஞ்சைச்கு அனுப்பினுர். ஏகோஜி சேனைக்கும் சொக்கநாத நாயக்கருக்கும் அய்யம்பேட்டை என்ற இடத்தில் கி. பி. 1674-ல் போர் நடந்தது. அதில் சொக்கநாத நாயக்கர் தோல்வியுற்ருர். கி.பி. 1674-ல் ஏகோஜி செங்கமலதாஸை அரசராக்கினுர். செங்கமல தாஸுக்கு அடிபணிய முற்படாத வெங்கண்ணு ஏகோஜியை அரசராக்கினுர். அன்று முதல் மகாராஷ்டிரர்களின் ஆட்சி உதய மாயிற்று.

கி.பி. 1676 முதல் 1855 வரை தஞ்சை மகாராஷ்டிர மன்னர் களால் ஆட்சி செலுத்தப்பட்டு வந்தது. ஆக 180 ஆண்டுகள் மகா ராஷ்டிரர்கள் ஆண்டு வந்ததாகத் தெரிகிறது. இவர்கள் கலை, கல்வி, நாட்டியம் முதலான நுண் கலைகளுக்கு மிகவும் ஆதரவு தந்து வந்தார்கள்.

அச்சுதநாயக்கரால் தான சாஸனம் செய்யப்பட்ட மெலட்டூர் என்ற அச்சுத புரத்தில் சுமார் 200 ஆண்டுகளுக்கு முன் ஸ்ரீ வீரபத்ரய்ய என்று தெலுங்கு அந்தணர் வகுப்பைச் சேர்ந்த ஒருவர் இருந்தார். இவர் முலக்நாடு என்ற வகுப்பைச்சேர்ந்த வர் எனக் கூறுகிருர்கள். இவர் கி. பி. 1798-1832,1832-1855 வரை ஆண்டு வந்த சரபோஜி, சிவாஜி காலத்தவரெனத் தெரிகிறது. ஆனுல் கி.பி. 1735-1817-ல் வாழ்ந்து வந்த நாதஜோதி ஸ்ரீ முத்துஸ்வாமி தீக்ஷிதரின் தந்தை ஸ்ரீ ராமஸ்வாமி தீக்ஷிதருக்கு வீரபத்ரய்ய என்பவர் பாடம் சொல்லிக் கொடுத்ததாக ஒரு செய்தி இருக்கிறது. இச்செய்தி 1936-ல் வெளியிடப்பட்ட "குருகுஹகானும்ருத வர்ஷிணி" என்ற புத்தகத்தில் காணப்படுகிறது. ஆகையால் ஸ்ரீராமஸ்வாமி தீக்ஷிதரின் காலம் சரபோஜி காலமாகத் தெரிகிறது. இவையெல்லாவற்றையும் பார்த்தால் இந்த வீரபத்ரய்யரும் முன் சொல்லிய வீரபத்ரய்ய என்பவரும் ஒன்ருக இருக்கலாம்; இல்லாமலும் இருக்கலாம். எப்படியிருப்பினும் வீரபத்ரய்ய என்பவர் ஒரு வாக்கேயகாரர் (பாடல் இயற்றுபவர்) எனத் தெரிகிறது.

இவர் பல வர்ணங்கள், ஸ்வரஜதிகள், கீர்த்தனைகள் செய்த தாகத் தெரிகிறது. இவர் கீர்த்தனைகளிலும், ஸ்வரஜதிகளிலும், "அச்சுத வரத" என்ற முத்திரை காணப்படுகிறது. இவர் பாடிய

கீர்த்தனைகள் அவ்வூர் இறைவனைப் பற்றியவையாகும். அந்த ஊர் இறைவனுக்கு "முதம்தீச்வரர்" எனப் பெயர் வழங்கப்படுகிறது. அம்பாள் பெயர் "சிவப்ரியா" என்பதாகும். நாயக்கர் காலத்தில், அவ்வூரிலேயே கோயில்கொண்டிருக்கும் ஸ்ரீவரதராஜருக்கு முக்கியத் துவம் கொடுத்து உத்ஸவம் நடந்து வந்ததாகத் தெரிகிறது. ஸ்ரீநரஸிம்ம ஸ்வாமியை முக்கியமாக வைத்து, அதற்கு இப்பொழுதும் பெரிய விழா கொண்டாடுகிறார்கள். அங்கேயே நாராயண தீர்த்த மென்று ஒரு குளம் இருக்கிறது. இவையெல்லாம் நாயக்கர் காலத்தில் ஏற்பட்டதாகத் தெரிகிறது. அச்சுதநாயக்கரால் தானசாஸனம் செய் யப்பட்ட ஊரில் வஸித்தவரான வீரபத்ரய்யர் "அச்சுதபுரிவரத" என்ற முத்திரையைக் கையாண்டாரெனக் கூறலாம். ஆனால் அவர் பாடிய கீர்த்தனைகளெல்லாம் சிவன் பெயரிலும், அம்பாள் பெயரிலும் காணப்படுகின்றன. சிவபக்தர்களான மகாராஷ்டிர மன்னர்கள் சரபோஜி, சிவாஜி இவர்கள் காலத்திலிருந்தவரெனத் தெரிகிறது. இவர் காலத்தில் நாட்டியம் தலை சிறந்து விளங்கியதாகத் தெரிகிறது. நாட்டியத்திற்காக ஸ்வரஜதிகள் பாடியுள்ளார். சில பதங்களும் இயற்றியுள்ளார். அவைகளில் புன்னாகவராளியில் அமைந்த "தெலுவிகல" என்பது குறிப்பிடத்தக்கது. சில வர்ணங் களும் இயற்றியுள்ளார். அவைகளில் பலவித முத்திரைகள் காணப் படுகின்றன. இவைகளை வீரபத்ரய்யர் என்பவர் செய்தாரென்று சிலர் கூறுவர்.

இந்த வர்ணங்களில் "சரபோஜி மஹீபாலம் பாஹி", "போ ஸலதுளஜேந்த்ர", "சிவேந்த்ர பூபால" என்று இருப்பதால் அவர் செய்திருக்க முடியாது; அவர் பரம்பரையில் வந்தவர் யாராவது செய்திருக்கலாமெனவும் கூறுகிறார்கள். அவர் பரம்பரையில் வெங்கிடராம சாஸ்த்ரி என்பவர் இருந்தாரெனவும் இவரை மகா ராஷ்டிர மன்னர்கள் ஆதரித்து வந்தார்களெனவும் கூறு கின்றனர். ஆனால் வீரபத்ரய்ய பாடியுள்ள கீர்த்தனைகளிலும், ஸ்வரஜதிகளிலும் "அச்சுதபுரவரத" என்ற முத்திரையைத் தவிர வேறொன்றும் காணப்படவில்லை. இவர் பெரும்பாலும் தெலுங்கில் தான் பாடியுள்ளார். ப்ரஸித்தராகங்களையும், பிரஸித்த தாளங் களான ஆதி, திச்ர-லகு, மிச்ர-லகு, போன்றவைகளையும் கையாண் டுள்ளார். ஸ்வர ஸாஹித்யம், சொற்கட்டுஸ்வரங்கள் முதலிய வகைகளிலும் இயற்றியுள்ளார். இவர் தெலுங்கு, ஸம்ஸ்க்ருதம், மகாராஷ்டிரம், தமிழ் முதலிய மொழிகளில் கிருதிகளைச் செய்துள்ளா

ரெனத் தெரிகிறது. இவர் பாடியவற்றில் சுமார் 23 கீர்த்தனைகள், "அச்சுத" முத்திரையுள்ள வர்ணங்கள் 7, "அச்சுத" முத்திரையுள்ள ஸ்வரஜதிகள் 4 இருக்கின்றன. இவர் ஸம்ஸ்க்ருதத்தில் அம்பாள் பெயரில் அதிகம் பாடியுள்ளார். மேலும் அபூர்வ ராகங்களான மாஞ்சி, பூர்ண பஞ்சமம் முதலியவைகளிலும் கீர்த்தனைகள் இயற்றியுள்ளார். ஒவ்வொரு கீர்த்தனைகளிலும் மூன்று சரணங்கள் இருக்கின்றன. கீர்த்தனைகள் பாடுவதற்கு லலிதமாக இருக்கின்றன. ஸாஹித்யம் அபூர்வமாகவும், அர்த்த புஷ்டியுடையதாகவும் இருக்கிறது. சில கீர்த்தனைகளில் ராகம், தாளம் காணப்படவில்லை. இவருக்குப் பிறகு ஸந்ததிகளோ, சிஷ்யபரம்பரையோ இருந்ததாகத் தெரியவில்லை. இவர் சுமார் 250 ஆண்டுகளுக்கும் முன் இருந்ததாகக் கூறுகிறார்கள்.

இக்கட்டுரைக்கு ஆதாரமான ஏட்டுப் ப்ரதிகள் தஞ்சை ஸரஸ்வதி மஹாலில் உள்ளவை (B. L. No. 11616. D. C. Vol. No. 16. D. No. 6644).

ஸ்ரீ வாஞ்சிநாத கீர்த்தனைகள்

டி. ஜி. அனந்தசுப்ரமண்யன்

ஸரஸ்வதீ மஹால் நூல் நிலையத்தில் விலை மதிக்கத்தகாத அநேக ஏட்டுப்பிரதிகள் இருக்கின்றன, ஸங்கீத ஸம்பந்தமாகப் பல ப்ரதிகள் காணப்படுகின்றன. அவைகளைப் பல ஆண்டுகள் பார்த்தாலும் புதுப் புதுவிஷயங்களும், விவரங்களும் கிடைக்கப் பெறும். அத்தகைய அபூர்வவிஷயங்களில் ஸ்ரீவாஞ்சியம் க்ஷேத்திரத்தில் எழுந்தருளியிருக்கும் ஸ்ரீ மங்களாம்பா ஸமேத ஸ்ரீ வாஞ்சிநாதஸ்வாமி பெயரில் பல ஸம்ஸ்க்ருத கீர்த்தனைகள் காணப்படுகின்றன. இக் கீர்த்தனைகளைச் செய்தவர் யாரெனத் தெரியவில்லை. கீர்த்தனைகள் யாவும் ஸம்ஸ்க்ருதத்திலே இருக்கின்றன. இவைகளைப் பார்த்தால் இயற்றியவர் பாகவத ஸம்ப்ரதாயத்தைச் சேர்ந்தவர் எனத் தெரிகிறது. அதற்குக் காரணம் யாதெனில் சில கீர்த்தனைகளைப் பாடிய பிறகு பாகவத ஸம்ப்ரதாய ப்ரகாரம் "டோலோத்ஸவம்", "லாலி", "கப்பல் பாட்டு" "சூர்ணிகை" முதலியவைகள் பாடி மங்களம் பாடி முடித்துள்ளார். ஆரம்பமே "ஜய ஜானகீரமண" என்ற முறையில் "ஜய விநாயக" என்று "நாட" ராகத்தில் ஆரம்பித்துள்ளார். கீர்த்தனைகள் பெரும்பாலும் மூன்று சரணங்களைக் கொண்டதாக இருக்கின்றன. "க்யால்" என்ற ஒரு விசேஷத்தைச் சேர்த்துள்ளார். அவை ப்ரபந்தம்போல் அமைந்துள்ளன. இவர் மொத்தம் 54 க்ருதிகள் செய்ததாகத் தெரிகிறது. ஸ்ரீவாஞ்சிநாதரைப் பற்றியும் ஸ்ரீமங்களாம்பாளைப் பற்றியும் இயற்றியுள்ளார். க்ருதிகள் எல்லாம் அர்த்த, பாவ புஷ்டியுடன் இருக்கின்றன. பல ராகங்களில் பாடியுள்ளார். ஆனால் தாளம் ஒன்றுக்கும் குறிப்பிடவில்லை. "யமுனகல்யாணி" "த்விஜாவந்தி" "மாஞ்சி" "மாளவி" முதலிய அபூர்வ ராகங்களில் இயற்றியுள்ளார். இவர் ஸ்ரீவாஞ்சிய க்ஷேத்ரப் பெருமையை நன்கு வர்ணித்துள்ளார். அவ்வூர் புராண வரலாறுகளை க்ருதிகள் எழுதி விளக்கமும் கொடுத்துள்ளார். இக் கீர்த்தனைகளைப் பாடம் செய்தால் அவ்வூர் வரலாறு நன்கு தெரிந்து கொள்ளலாம். பதங்களை லலிதமாகவும், அழகாகவும், அபூர்வமாகவும் அமைத்துள்ளார். "சூர்ணிகை"கள் அழகான பதங்களைக் கொண்டு அமைக்கப்பட்டிருக்

கின்றன. மகாசிவபக்தர் எனத் தெரிகிறது. இத்தகைய க்ருதிகள் செய்தவர் யாரெனத் தெரியவில்லை. இது ஸம்பந்தமாக அவ்வூரில் விசாரித்தால் அங்குள்ளவர்களுக்கும் தெரியவில்லை. ஒரு க்ருதியி லாவது முத்ரை என்பது காணப்படவில்லை. அவ்வூரில் உத்ஸவ காலங்களில் சில உதிரி கீர்த்தனைகளைப் பாடுகிறார்களாம். அவை களைச் செய்த்வர் யாரெனத் தெரியவில்லை என்றும் கூறுகின்றனர்.

ஸ்ரீ வாஞ்சியம் ஸ்ரீ லக்ஷ்மிக்காக மகா விஷ்ணு சிவனைக் குறித்து தவம் செய்ததாகக் கூறுகிறார்கள். ஆகையால்தான் ஸ்ரீவாஞ்சிய மெனப் பெயராயிற்று. இன்னும் பல விசேஷ புண்ய வரலாறுகளைக் கூறுகிறார்கள். இத்தகைய ஊரில் வசித்த வாக்கேயகாரரைப் பற்றித் தெரியாதது ஒரு வருந்த வேண்டிய விஷயமாகக் கருதப்பட வேண்டியிருக்கிறது. இந்த ஸாஹித்யம் பாடுவதற்கு மிக ஸரளமாக இருக்கிறது. இது போன்ற கீர்த்தனைகளைப் பாடி ப்ரசாரம் செய்ய வேண்டிய பொறுப்பு ஸங்கீத வித்வான்களுடையதென்பது என் தாழ்மையான அபிப்ராயம். இக்கீர்த்தனைகள் தஞ்சை ஸரஸ்வதி மகாலில் உள்ள ஏட்டுப் பிரதியிலிருந்து எடுக்கப்பட்டவை: D.C. Vol. No. 16. B.L. No. 14148.

ஸங்கீதராகவம்

டி. ஜி. அனந்தசுப்ரமண்யன்

ஸங்கீத காவ்ய மென்பது காவ்ய வகைகளில் ஒன்ருகும். இவ்வகையில் முதன் முதலில் தோன்றியது ஸ்ரீஜயதேவரால் இயற்றப் பட்ட "கீத கோவிந்த" மாகும். இது ராதாக்ருஷ்ணனை நாயகனுக வைத்துச் செய்யப்பட்டது. அதில் அங்காங்கி பாவமாக ச்ருங்கார-பக்தி ரஸம் கலந்துள்ளது.

ஆனுல் ஜயதேவர் இந்தக் காவ்யத்தை இயற்றி அளித்த காலத்திற்குப் பிறகு பல கீத காவ்யங்கள் தோன்றியுள்ளன. இந்த கீத காவ்யத்தில் எட்டடி கொண்ட ஸாஹித்யங்கள் அமைக்கப் பெற்று பல்லவியான "துருவம்" என்ற பதம் சேர்க்கப்பட்டிருக்கும். எட்டடி கொண்ட இந்த க்ருதிக்கு "அஷ்டபதி" எனப் பெயராகும். பல்லவியைச் சேர்த்து எட்டடி என்றும், அதைச் சேர்க்காமல் எட்டடி என்றும் கூறுகிருர்கள். ஜயதேவரால் இயற்றப்பட்ட கீத கோவிந்தத்தில் பல வட நாட்டு இராகங்கள் காணப்படுகின்றன. பாகவத ஸம்ப்ரதாயத்தில் ஜயதேவரின் அஷ்டபதி பாடப்பெற்று பக்தி ச்ரத்தையுடன் பூஜிக்கப்பட்டும் வருகிறது.

இத்தகைய வரிசையில் பல கீத காவ்யங்கள் காணப்படு கின்றன. இவைகள் தஞ்சை ஸரஸ்வதி மஹால் நூல் நிலையத்தில் இருக்கின்றன. அவைகளில் சில அச்சிடப்பட்டுள்ளன. "கீத ஸௌந்தரம்" என்ற காவ்யம் ஸதாசிவதீக்ஷிதர் அவர்களால் எழுதப்பட்டது. இது ஸ்ரீரங்கம் வாணி விலாஸ் அச்சகத்தில் அச்சிடப்பட்டுள்ளது.

மற்ருென்று "கீதசங்கரம்" என்பது; இயற்றியவர் அனந்த நாராயணர் என்பவர். இது அச்சிடப்படவில்லை எனத் தெரிகிறது. D.C. Vol. 16, B.L. No. 6661.

காஞ்சி காமகோடி பீடாதிபதிகளில் ஒருவரான சந்த்ரசேக ரேந்த்ரஸரஸ்வதி என்ற பெரியோரால் இயற்றப்பட்ட "சிவகீத மாலிகா" என்பது வேருென்று. இதுவும் அச்சாகி வெளி வந்திருக் கிறது. D. C. Vol. 16, B. L. No. 1228.

"ராமாப்யுதயம்" என்ற பெயருள்ள ஒரு சுவடி இருக்கிறது. இது மிகவும் ஜீர்ணமாயுள்ளது. இதிலும் ராமரைப்பற்றி ஸ்தோத்திர

மாக ஸாஹித்ய மிருக்கிறது. ஒரு கீர்த்தனம், அதற்கடுத்து ச்லோகம் என்ற முறையில் காணப்படுகிறது. ஆனால் இது முழுமையாகக் காணப்படவில்லை. இதன் சுருக்க வரலாற்றை ஸரஸ்வதி மஹால் தெலுங்கு பண்டிதர் ஸுந்தர சர்மா மஹால் "ஜர்னலில்" எழுதி யுள்ளார்.

"ஸங்கீத ராகவம்" என்ற சுவடி ஒன்று இருக்கிறது; இதை இப்போது பார்ப்போம். இதுவும் கீத காவ்ய வகையில் சேர்ந்தது.

கதாபாகம் இராமாயண காவ்யத்தை அடிப்படையாகக் கொண்டது. இதை எழுதியவர் நளபொம்ம பூபாலனுடைய பிள்ளையான சின்ன பொம்ம பூபாலன், மதுரை சொக்கநாத நாயக்கரால் ஆதரிக்கப் பட்டவர் எனத் தெரிகிறது. ஆகையால் இவர் காலம் கி. பி. 1673-ல் மதுரை சொக்கநாதர் காலமெனக் கூறலாம். இதை இக்கவியே ஸங்கீத ராகவத்தின் நான்காவது ஸர்க்கத்தில் யதுகுல காம்போதி ராகத்தில், ஜம்பதாளத்தில் பாடப்பெற்ற கீர்த்தனையின் எட்டாவது அடியில் "इति चोक्कनाथनरनाथपरिपालितो बोम्मनरपतिरकुरुतेदम्" என்று கூறுகிறார்.

இவர் வேலூரில் ஆட்சி செலுத்தி, அப்பய்ய தீக்ஷிதரை ஆதரித்த சின்னவீர என்ற பொம்மனைக்காட்டிலும் வேறுபட்டவர். நம் சின்ன பொம்ம பூபாலன் திருநெல்வேலி மாவட்டத்தில் (அதாவது அக்காலத்தில் தென் பாண்டி நாடு என்று கூறப்பட்ட) சொக்கநாத நாயக்கரின் சிற்றரசனாகவும், அமைச்சராகவும் இருந்தார்.

இவர் இயற்றிய ஸங்கீத ராகவம் பெரும்பாலும் கீத கோவிந்தத்தையே பின்பற்றி எழுதப்பட்டிருக்கிறது. அதிலுள்ளதைப் போலவே ச்லோகங்கள் இங்கேயும் எட்டடியுள்ள க்ருதிகள்; அவைகளைக் கொண்ட "ஸர்க்கம்" என்ற பிரிவு; ஒவ்வொரு ஸர்க்கத்தின் முடிவில் ஜயதேவரைப் போலவே இவரும் தன் முத்ரை வைத்துச் செய்துள்ளார்.

"इति श्रीमत्पादजकुलकलशोदधिपूर्णसुधाकरस्य नलबोम्मभूपालतनूजस्य चिन्न बोम्मभूपालस्य कृतौ संगीतराघवाख्ये प्रथमस्सर्गः" என்றும் ஒவ்வொரு க்ருதியின் கடைசி சரணமான எட்டாவது அடியில் "इति पट्टबोम्ममहीपति-निर्मितमतिमृदुलपदोदारम्" என்றும் கூறுகிறார்.

இவர் தன் பெயருடன் 'மஹீபதி, பூபால, ந்ருபதி' போன்ற பதங்களைச் சேர்த்து உபயோகித்துள்ளார். ஆகையால் இவர் பெரும்

பாலும் சிற்றரசராகவே இருந்தாரெனவும் கூறலாம். கி. பி. 11-ம் நூற்றுண்டிலிருந்த ஜயதேவரின் அஷ்டபதியை நன்கு பாடி அனுபவித்துள்ளாரெனச் சில கீழ்க்கண்ட ஒப்புமைகளால் தெரிந்து கொள்ளலாம்.

மங்கள ச்லோகவகையில் :

கீதகோவிந்தம்.	ஸங்கீதராகவம்.
1. राधामाधवयोर्जयन्ति यमुनाकूले रहःकेलयः	तां रामायणजाह्नवीम् अहरह र्धन्यश्चिरं गाहते
2. श्री वासुदेवरतिकेलिकथा- समेतमेतं करोति जयदेव- कविः प्रबन्धम् । श्रीभोज- देवप्रभस्य सुत श्री जयदेवकस्य श्री गीतगोविन्द कवित्वं अस्तु ॥	गीतं संसदि गीत- राघवमिदं धीरास्तदा- कर्ण्यताम् । साहित्यं नल- बोम्मभूपजनुषः श्रीबोम्म- भूमीपतेः ॥
3. वेदानुद्धरते जगन्ति वहते ।	विप्रान्न्यक्कुरुते सुरान्विजयते ।
4. श्रीजयदेवकवेरिदम् उदितमुदारं शृणु शुभदं सुखदं भवसारम् ।	बोम्ममहीपतिना कथितमिदं कृतिना भवतु चिरं भुवि रुचिरं विचित्रम् ॥

இவ்விதம் அநேக உதாஹரணம் கூறிக் கொண்டே போகலாம். இவர் எந்த ஊரில் ஆண்டு வந்தாரெனத்தான் கூறிக்கொள்ளவில்லை, சொக்கநாதரின் பரிபாலனத்தில் இருந்ததாகமட்டும் கூறிக் கொள்ளுகிறுர். இதனுல் அரசர்கள் ஸங்கீத வித்வான்களாகவும், வாக்கேயகாரர்களாகவும் இருந்தார்களெனத் தெரிகிறது.

இக்காவ்யம் பெரிய காவ்யமான ராமாயணத்தை மூலக் கதையாகக் கொண்டது. 24000 க்ரந்தமுள்ள காவ்யத்தை மிகச்சுருக்கி இயற்றியுள்ளதைப் பார்த்தால் இதை இயற்றியவர் மகாபண்டிதரெனக் கூறுவது மிகையாகாது. கீதகோவிந்தம் 19 ஸர்க்கத்தில் 24 அஷ்டபதிகளைப் பெற்றிருக்கிறது. ஸங்கீதராகவம் ஆறு ஸர்க்கத்தில் 24 அஷ்டபதிகளைப் பெற்றிருக்கிறது. இதை இராமாயண அஷ்டபதி என்று கூறுவது கூடப் பொருந்தும். அஷ்டபதிக்

குள்ள இலக்கணமுறைகள் இங்குள்ள பாட்டுகளில் அமைந்துள்ளன. "துருவ" பதகடிதமான பல்லவி ஆரம்பமாகியுள்ளது, அதையடுத்து சரணங்கள். இது பாடுவதற்கும் நாட்டியமாக இராமாயணக்கதையை நடித்துக்காட்டவும் ஸுலபமாகவும், அழகாகவுமிருக்கும். ச்லோகங்களின் அமைப்பும் மிகலலிதமாக இருக்கின்றது. சில வர்ணனைகளும் கவர்ச்சியாக மிளிர்கின்றன. இவர் மேலும் "ப்ராக்ருத மணிதீபிகை" என்ற க்ரந்தம் செய்துள்ளாரெனவும் தெரிகிறது. இவர் தற்காலத்தில் வழங்கிவரும் இராகங்களையே கையாண்டுள்ளார், தாள வகைகளும் அவ்விதமே அமைந்துள்ளன. இது காகிதப் பிரதியாகவும் ஓலைச்சுவடி ஆகவும் இருக்கிறது. மேலும் இதைப்பற்றி ஆராய வேண்டியிருக்கிறது. இதுபோலுள்ள கீத காவ்யங்களைப் பாடுபவர்கள் அர்த்த பாவம் தெரிந்துகொண்டு கையாண்டால் சாலச் சிறப்புறும்.

இதுபோன்ற ஸங்கீத காவ்யங்களை வெளியிட்டு அதை ப்ரசாரம் செய்ய வேண்டிய கடமை வித்வான்களையும், ரஸிகப்பெருமக்களையும் பொறுத்தது. இன்னும் பலவித ஸங்கீத இலக்கண, இலக்கிய புத்தகங்கள் வெளிவராமல் இருக்கின்றன. அவைகளை வெளிக்கொண்டு வரும் பணியில் பாரதமக்கள் ஆதரவு அளிக்க வேண்டுமெனக் கூறி இக்கட்டுரையை முடித்துக்கொள்கிறேன்.

இக்கட்டுரைக்கு ஆதாரமான சுவடிகள் தஞ்சை ஸரஸ்வதி மஹால் நூல் நிலையத்தில் உள்ளன.*

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*இந்த சின்னபொம்மனைப்பற்றியும், இவரால் ஆதரிக்கப்பட்ட புலவரைப் பற்றியும், ப்ராக்ருதமணிதீபம் முதலிய நூல்களைப்பற்றியும் டாக்டர் வே. ராகவன் திருப்பதியில் நடந்த 16-வது ஓரியண்டல் கான்பரன்ஸில் (பக்கங்கள் 179-180) வெளியிட்டிருக்கும் கட்டுரையைப் பார்க்கவும்.

மழவை சிதம்பர பாரதி

டாக்டர் பி. ஸி. ஸீதாராமன், மதுரை

ஸங்கீத சகாப்தத்தில் ஸ்ரீ தியாகப்ரம்ம சகாப்தம் ஸங்கீத மும்மூர்த்திகளின் சகாப்தமாகும். இவர்களுக்குப் பின் கோபால கிருஷ்ண பாரதி, பட்டணம் சுப்ரமணியய்யர், மழவராயநேந்தல் சிதம்பர பாரதி, ராமநாதபுரம் ஸ்ரீநிவாஸய்யங்கார் முதலான பல பெரியோர்களின் தொண்டு போற்றுதற்குரியவை. தமிழ் ஸாகித்யகர்த்தாக்களில் உயர்ந்தோர் எனப்போற்றப் பெறும் அருணுசலக்கவி, வேதநாயகம் பிள்ளை, முத்துத் தாண்டவர், கவிகுஞ்சர பாரதி, முதலான பல சான்ருேர்களின் வரிசையில் இடம் பெறத் தகுதி வாய்ந்தவர் சிதம்பர பாரதி.

இவர் மதுரைக்குக் கிழக்கே சுமார் 20 மைல் தொலைவில், சிவகங்கையைச் சார்ந்த புவனேக வீரபாண்டியபுரம் என்ற மழவராயநேந்தல் கிராமத்தில், ஸங்கீத பரம்பரையில் மிகக் கீர்த்தி வாய்ந்த ஓர் அந்தணர் வம்சத்தில் உதித்தவர். இவர் பால்யத்தில் தன் தந்தையிடமே, கல்வியும், ஸங்கீதமும் பயின்று சிறப்புடன் விளங்கியவர்.

ஸங்கீத மேதைகளாகத் திகழ்ந்தவர்களில் சிறப்பான வாக்கேயகாரராகவும் இருந்தவர்கள் சிறுபான்மையோரே. அப்படி இருதுறைகளிலும் பெயரும் புகழும் பெற்றவர் நம் சிதம்பர பாரதி.

இவர் நம் தமிழ் நாட்டிலுள்ள பல்வேறு புண்ணியத்தலங்களுக்கெல்லாம் யாத்திரையாகச் சென்று ஆங்காங்கு கோயில் கொண்டுள்ள மூர்த்திகளின் மகிமை, தலப்பெருமை, தீர்த்த விசேடங்கள் முதலிய கருத்துக்களை பேரின்பக் கீர்த்தனைகள் என்ற தலைப்பில் அநேக சுவையுள்ள கீர்த்தனைகளும் மற்றும் கும்மிகள், பதங்கள், ஜாவளி, நோட்டு முதலான பலவகை ஸாகித்யங்களும் செய்திருக்கிருர். மேலும் பெரியபுராண கீர்த்தனைகளும், ருக்மிணிகல்யாணம், துருவ சரித்திரம், குசேல உபாக்யானம், அம்பரீஷ உபாக்யானம் முதலான கதாகாலக்ஷேபங்களில் கையாளத்தகுதியான லாவணி, பஞ்சசாமரம், கட்கா, கேகாவளி, வெண்பா, விருத்தம், கலித்துறை, ஆர்யா, ஸ்வாய் முதலான பாடல்களும் கவிகளும் இவரால் இயற்றப்பட்டுள்ளன.

இவருடைய ஸாகித்தியங்களில் சிலவற்றை மேடை வித்வான்களில் சிலர் சிறப்புறப் பாடிவருகிருர்கள். நம் சிதம்பர பாரதியின் பேரன், காலஞ்சென்ற ஸங்கீதகலாநிதி மழவராயநேந்தல் சுப்பராமய்யர் அவர்கள் பல பாட்டுக்களை கச்சேரிகளிலும், தனிமையிலும் பாடி நான் கேட்டு அனுபவித்திருக்கிறேன். அவரைப் பின்பற்றி அடியேனும் அவரிடமிருந்து கற்ற சில உருப்படிகளைக் கச்சேரிகளில் பாடி வருகிறேன். இவை ஸங்கீதத்திற்குப் பெருமை தரக்கூடியவை என்பதில் ஐயமில்லை. இந்த ஸாஹித்யங்கள் ஆழ்ந்த கருத்துக்களடங்கியவை. இவைகளைப் படிக்கும்போதே அழகு செறிந்து ஆனந்தங் கொடுக்கக்கூடியவை. பாடினலோ மெய்சிலிர்த்துப் பரவசமுறச் செய்பவை. பல கவர்ச்சியான ராகங்களிலும் முடுக்கான தாள அமைப்புக்களுடனும் கூடியவை.

சென்ற பத்தொன்பதாம் நூற்ருண்டின் பிற்பகுதியில் இயற்றப்பட்ட இந்த ஸாஹித்யங்கள், போதிய பிரசாரமில்லாத ஒரே காரணத்தினுல் பிரபலமடையாமலிருந்திருக்கலாம் என்று தோன்றுகிறது. பல பாடல்களை அவருடைய புத்திரர் காலஞ்சென்ற ராமசுவாமி அய்யர் அவர்கள் அச்சிட்டு வெளியிட்டுள்ளார். மற்றவை எழுத்துப் பிரதிகளாகவே உள்ளன. இவருடைய பாடல்களில் சொல்நயமும் பொருள்செறிவும், பக்திப்பெருக்கும் சிந்தனைக்குரிய கருத்துக்களும் நிரம்பியிருப்பதுடன், சாஸ்திரீய சம்பிரதாய ஸங்கீத பத்ததியுடன் விளங்குகின்றன.

இம்மஹநீயர் 1833-ல் பிறந்து ஸங்கீத ஸாஹித்ய விற்பன்னராகி பல சமஸ்தானுதிபதிகளால் கௌரவிக்கப்பட்டு இல்லற தர்மம் வழுவாது நடத்தி க்ஷேத்ராடனங்கள் செய்து பிற்காலத்தில் துறவறம் பூண்டு தமது 65-வது வயதில் விலம்பி வருடம் (1898) ஆடி மாதம் கிருஷ்ண பஞ்சமியன்று சமாதியடைந்தார். தியாகராஜ ஸ்வாமிகளைப் போலவே பகுள பஞ்சமியான புண்ணிய தினத்திலேயே இந்த மஹாநுபாவரும் சித்தியடைந்தது குறிப்பிடத்தக்கது.

இவருக்கு நான்கு குமாரர்களிருந்தார்கள். அந்த வம்சாவளியில் வந்த பேரர்கள் மூவர் தற்போது நம்மிடையே இருக்கிருர்கள் :

1. சிவகங்கை சுப்பய்யர்.
2. தேவகோட்டை அட்வொகேட் குருசாமி அய்யர்.
3. வாஹினி ஸ்டுடியோவின் மானேஜர் சிதம்பரசுப்ரமண்யம்.

சிதம்பர பாரதியின் பெண்வழிப் பேரன் நம் ஸங்கீத வித்வத் ஸபையின் 1942-ம் வருஷத்திய விழாவின் தலைமை வகித்த ஸங்கீத கலாநிதி மழவராயநேந்தல் சுப்பராம பாகவதர் அவர்கள் என்பது குறிப்பிடத்தக்கது.

ஸங்கீதகலாநிதி ஸ்ரீ அரியக்குடி ராமானுஜய்யங்காரின் முக்கிய சிஷ்யர்களில் ஒருவரும் மதுரைவாசியுமான ஸங்கீத வித்வான் காரைக்குடி கணேசய்யர் சிதம்பர பாரதியின் நெருங்கிய ஞாதி.

தென்னிந்திய ஸங்கீத ஸாம்ராஜ்யத்தில் சிதம்பர பாரதி சுவாமிகளும் ஓர் உன்னத ஸ்தானம் வகிப்பவர் என்பதில் ஐயமில்லை.

THE MODES OF RHYTHMIC EXPRESSION IN CONTEMPORARY INDIAN AND WESTERN MUSIC

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Rhythm is motion capable of being perceived as a succession of occurrences. It implies, in whichever context it is used, a series of regular or haphazard pulses, seen or heard to be at variance with the surrounding medium. Within the framework of the cosmos it is continuous and eternal. Within a more specialized sphere, such as music, art or literature, it implies a series of patterned impulses, the criterium for the use of the word "pattern" being the presence of one or more repetitions of a group of one or more pulses. For the remaining portion of this paper the above definition of "rhythm" will be used.

In order to do justice to a subject such as the modes of rhythmic expression within Indian and Western, or European music, it is necessary that one be an authority on both widely divergent systems. At the present stage of mutual study between Indian and Western musicians there are literally only a handful that can satisfy this requirement. That being the case I am not quite as hesitant about attempting to state a few generalities concerning both systems.

It will be my intention, then, to present a short enumeration of the present day rhythmic practices within both systems of musical expression. Philosophical and historical factors which I feel to be of either indirect or direct bearing will be included. I shall not attempt to present a series of parallels in order to convince you that a type of amalgamation is possible. This responsibility must lie within the realm of the practical musician well versed in both systems.

Traditionally, Western and Hindu metaphysicians have been at opposite poles in their conception of the relationship of forces within the cosmos. In his book *The Historical Development of Indian Music*, Swami Prajñānānanda states, "There is an organized

and harmonized system behind the gigantic phenomena of the universe and everything in it, the sun, moon, stars and satellites are unceasingly working through this ordered system, and with a motive behind. This...system is guided by a synthetic and universal law—that of cosmic energy or Kāli. Rhythm and tempo are the inherent categories of that Kāli." This statement implies a control from outside, a scheme which is visualized, not as a sequence of minute patterns which, when linked together, form a larger pattern, *ad infinitum*, but as a completely regularized whole, the subdivisons of which are only smaller duplications of that whole.

According to Heraclitus, a fifth century B. C. Greek philosopher, there is a unity in the world but it is a unity resulting from diversity. I quote from Bertrand Russell's English translation of his works. " (The cosmos) is an attunement of opposite tensions, like that of the bow and the lyre......In strife opposites combine to produce a motion which is dominated by a conception of cosmic justice which prevents the strife of opposites from ever issuing in the complete victory of either.

Although it may seem hardly necessary to stress the relationship of these two ideologies to the specific concept of musical movement, it cannot be denied that the two rhythmic approaches are at great variance and that each system has, historically, kept within certain prescribed limits, limits which, only in small part, are shared by the other.

Sir Rabindranath Tagore states, " It seems to me that Indian music concerns itself more with human experience as interpreted by religion than with experience in an everyday sense. It disengages the spiritual from the happenings of life ; it sings of the relationship of the human soul with the soul of things beyond. The world by day is like Europen music ; a flowing concourse of vast harmony, *composed of disconnected fragments*. And the night world is our Indian music : one pure, deep and tender raga." With specific application to Indian rhythmic expression Tagore further states, " Rhythm is not merely in some measured blending of words, but in a significant adjustment of ideas, in a music of thought produced by a subtle principle of distribution, which

is not primarily logical, but evidential........." In perfect rhythm the art-form becomes like the stars, which in their seeming stillness are never still, like a motionless flame that is nothing but movement."

In order to justify the above quotes, an analysis of the individul elements of rhythmic expression is a necessity. Of *primary* importance is the existence of a basic time measure which is shared by both systems. Traditionally, Western rhythmic measurement has been based upon the principle of multiplication of the fundamental rhythmic pulses, and Indian upon that of addition. As an aside, I must state that I feel the Indian system of measurement to be more easily understood if visualized as a system of subtraction which is dependent upon the basic presence of a large rhythmic framework—that of the complete *avartan* or phrase. Nevertheless, both systems employ the basic rhythmic patterns of two and three pulses, or duple and triple beats, as they are called in the West. From these divisions all further elaborations are derived. You must remember that in Western music, rhythmic patterns are primarily manifest within the melodic and harmonic structure of the composition. Other than in jazz, percussive or drum instruments play a very minor part in our serious music.

Secondly, similar tempo or laya classifications are used in both systems : fast or druta, moderate or madhya, and slow or vilambita. There is, of course, a marked difference in the type of application within the separate systems, as you have no doubt already observed in the selections played by Mr. Skelton.

Thirdly, we are confronted with the presence of accent, the method by which emphasis in thrown upon a given beat. Though it may easily be stated that accent must be present within both systems, it is only in the Western school of composition that it is consciously expressed, and within which its function is to stress the contrast between the individual beats in a duple, triple or compound beat pattern. As an example of this technique, there is one compound rhythm pattern in Western music which is composed of six beats. Through the use of regular accentuation we may alternately put emphasis on the first, third and fifth beats, or the first and fourth beats of the pattern.

Fourthly, syncopation, though actually a result of the interaction between two different rhythmic patterns having different tempos or laya, must be considered as a separate entity. Though in both systems it consists of a superimposition of a secondary pattern upon a primary pattern of beats, within the Indian system the purpose is to emphasize the ultimate unity which arises with the resolution of this discord, whereas in the Western system, the purpose is to intensify the irregularity. I will give an example of this later.

In reiteration I shall abbreviate these four aspects of rhythm: the basic duple and triple beat division, the tempo or laya, the accented or emphasized beat, and the syncopated structure. With these four aspects of rhythmic expression in mind, and being aware of the words of Heraclitus which stress the concept of the eternal interaction between two conflicting forces, and those of Tagore which stress a unity of the whole and of all the composite parts, we shall proceed to examine both systems.

Unlike the highly developed Indian Tala or rhythmic measure, which is completely dependent upon the unique properties of Indian verse, and which has evolved to its present stage because of the traditional method of preserving ideas and events for posterity through oral repetition, Western rhythmic measure is the direct result of both the evolution of a practical notation system and that of harmony, which is, generally, the presence of two or more voices or instruments performing two or more different notes simultaneously. Because with the inception of group performance it was most important to know exactly when each singer or instrumentalist should change his note, total rhythmic composition became little more than a succession of these minute changes, each one capable of being isolated in form from the next. As a result, today there are comparatively few restrictions governing the rhythmic unity of the entire composition. Partially because of this freedom, it has become gradually of more importance to stress rhythmic variation and conflict, rather than similarity and continuity, not only within the several large sections of a composition but also between the smallest of rhythmic patterns. Mr. Skelton's words concerning the general ideal for contemporary compositions may be applied here: If it is different, it

is great. I shall not attempt to trace the trends in the modes of rhythmic expression to the present day. For the purposes of this paper it is only necessary to show to what degree this conflict is emphasized in contemporary Western composition. I have no recorded examples to show and cannot possibly sing all the parts of a performing ensemble simultaneously. Therefore I can only give you a general impression. Please use the excerpts played by Mr. Skelton for comparison.

In Western rhythmic expression the accent and the duple and triple beat pattern must, for the sake of differentiation between pulses, be mutually dependent. This is unlike the Indian tala system, wherein individual pulsations are differentiated firstly by means of their irrevocable position within the framework of a complete and relentlessly unchanging rhythmic pattern called the *avartan*, and secondly, by means of the characteristic types of sounds or lack of sound which, upon the rhythmic instruments which support all musical expression, occur at predetermined intervals. It is within the context of the rhythmic mode, upon which these characteristic sounds and time units are dependent, that the idea of subtraction is seen most clearly. No matter what variety of pulsation is used within this structure, and the list is endless, the ultimate point at which the various duple or triple subdivisions, added together, must meet, is pre-established. The use of the accent is only a matter of individual preference within this tightly organized and unified framework. Extreme variety, in the durational values and the sounds, add a depth to the pattern which the alternation between stressed and unstressed beats, having either legato (sustained) or staccato (short) sound duration, could never achieve. Because Western composition is oriented around harmonic complexity and has not availed itself of the possibilities inherent in a pitched percussive instrument having a wide range of sounds within its capacity (as in the mridangam and the tabla), the system must still be dependent upon the basic antithesis between duple and triple time: one strong beat and one weak beat, or one strong beat and two weak beats. As a word of explanation I must state that for the purpose of ensemble performance, within the written manuscript a vertical line is placed at certain prescribed positions, in order to indicate

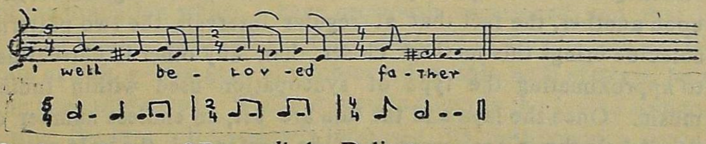
the point at which accented beats should fall. In an effort to make the conventional duple and triple beat more complex and irregular, some twentieth century composers have devised groupings of five, seven, ten and more beats, but these patterns are made manifest through the alteration between the accented and unaccented beat, so in actuality are nothing but compound rhythms based upon a succession of two and three-beat patterns.

Examples are groups of 3 & 2, 3 & 2 & 2, 3 & 3 & 2 & 2. These groupings, as far as length and subdivisions of the phrase are concerned, are similar in structure to a few Indian talas, but in the detailed elaboration, they are on a much simpler plane, depending entirely on the shift in accent.

In another effort to make rhythmic expression even more irregular, some composers have omitted the bar line, which marks the regular accent entirely from the manuscript, thus making ensemble performance almost impossible and relieving the music of its one remaining feature of regularity—the accent. The rhythmic expression becomes nothing more than a series of irregularly spaced impulses, and in many cases is dependent upon the performer's interpretation.

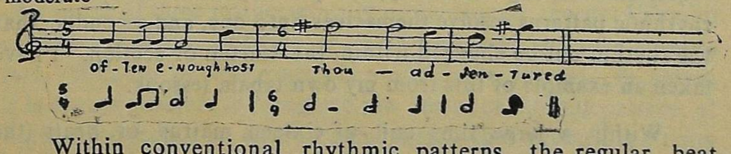
Another device is to place the bar lines at irregular intervals in the composition so that the accents will appear at first glance to be haphazard in occurrence. There will be one or two similar rhythmic patterns having one basic accent, replaced by others with different pulses and tempi. One example is a short section from the *Cantato Profano*, by Bela Bartok:

agitato



Or from *Songs of Farewell*, by Delius[1]:

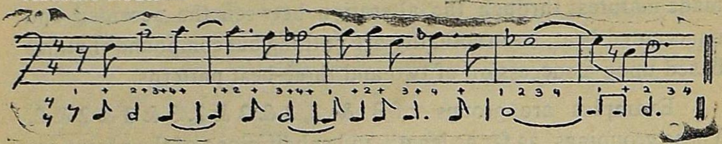
moderato



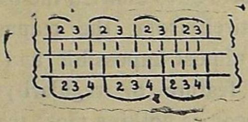
Within conventional rhythmic patterns, the regular beat, that of two or three, may be camouflaged or displaced by other

patterns which do not conform to the indicated scheme. An examplc is a section of the "Passacaglia" from *Peter Grimes* by Benjamin Britten :

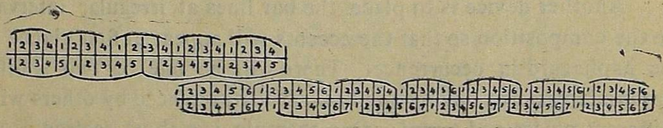
Andante moderato



A very interesting development, and one which adds a new dimension to Western rhythmic expression is the use of two or more different accent patterns against one another, by different members of the ensemble. Ravel's *Piano Trio* uses beats of three against four :



Stravinsky's *Petrouchka* uses groups of five against four and seven against six :



Though the type of syncopation is purely one of cross accents resulting from the superimposition of one set of regular accents upon another, the fact that at regular intervals the two patterns coincide brings this method closer than any other in current use to approximating the type of syncopation used within Indian music. Once the laya and the tāla are set, an endless number of parallel rhythmic sequences may be performed, the only general requirements being that firstly, at a predetermined time, the two rhythmic patterns resolve themselves into one, and secondly, that the rhythm not be changed within the āvartan or section. I have taken an example of this from my own tabala lessons.

Within a large time unit of sixteen mātras or beats (the particular succession of sounds being known as trital or tintal

another sequence of twelve matras (called ektal) may be played twice. This results not primarily in a shift of accent, though this is the only quality a Western notices when first hearing the dual pattern, but actually in a subtle displacement of the types of sounds heard. This, obviously, presents an endless number of potential variations:

\+ ° 2
Dhin/ /dhin/ /dha/ ge / te re / ke ta / tun / / na/ /

Dha / / / dhin/ / / dhan / / / / / /

° 3 4
kat / /ta/ /dha / ge / te re / ke ta / dhin/ / na / /

dha/ / /dhin/ / / dhin / / dha / / /
2

\+ ° 2
dhin/ /dhin/ / °dha / ge / te re / ke ta / tun / / na / /

ta / / / tin / / / tin / / / ta / / /
°

° 3 4
kat/ / ta / / dha / ge / te re / ke ta / dhin / /na/ / / /

dha/ / /dhin/ / / dhin / / dha / / / / /
3

Even within this cross rhythm the basic pulse or akshara is never once lost or distorted.

There is one aspect of rhythm which is inherent in every type of manipulation which I have previously mentioned, and that is laya or tempo. Though the three divisions of speed—fast, moderate and slow—are generally observed within both systems, here the similarity stops. While at certain times in the Indian composition, the laya will be slowly increased, its most common appearance is within the individual āvartan. At this level it consists of a series of three mathematically proportionate speeds: Vilambit or slow; madhya, or twice as fast; and drut, or four times as fast. Because of this exactly proportionate increase in speed, it is always possible to recognize the same underlying pattern of beats throughout the entire composition, thus producing a unity

in both the detailed and the broad sense. An example is a tukrda (a type of rhythmic elaboration) in tintal:

Dha/ge/te/te/dha/ge/te/te/krda/dha/te/te/dha/ge/te/te/krda/dha/
te/te/dha/ /krda/dha/te/te/dha/ /krda/dha/te/te/krda/dha/

te/te/dha /krda/dha/te/te/dha/ /krda/dha/te/te/krda/dha/te/te/
te/te/dha/ /krda/dha/te/te/dha/ / krda/dha/te/te/ /Dha/

In vilambit laya, this tukrda takes four avarti; in madhya laya, it covers two; in drut one.

As you have undoubtedly noticed in several of the Western compositions you havc already heard, the tempo may fluctuate at random. It may slacken after becoming accelerated, a completely foreign phenomenon within Indian music. This brings to the medium, already full of irregular rhythmic units, another device for creating disconnected movement. You have heard this in the composition *Time Cycles* by Lucas Foss.

It would not be incorrect to deduce, at the conclusion of this paper, that within the context of contemporary Western composition the actual rhythmic impulse is thought to be, as Deryck Cooke stipulates in his book *The Language of Music*, a form of physical energy into which the current of the composer's emotion is converted by the act of creative imagination (just as, without the intervention of that faculty, it might be converted into a vocal utterance or a physical movement), both of which are highly irregular in structure. As conflict and discord are inherent qualities of human emotion and action, so within the realm of Western musical expression, must they be constantly expressed in new and increasingly more extreme forms. This fact is made obvious in Mr. Skelton's talk on electronic music.

This motivating ideal could not be more greatly removed from that expressed within Indian music. In closing I quote Mr. Tagore once again. "Our music draws the listener away beyond the limits of everyday human joys and sorrows, and takes us to that lonely region of renunciation which lies at the root of the universe while European music leads us to a variegated dance through the endless rise and fall of human grief and joy."

CLASSICISM AND ROMANTICISM IN HINDUSTANI MUSIC

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The term "classical" in Western music was originally applied to the ideals of the Apollonian cult of ancient Greece which stressed clarity of form, purity and objectivity of expression. This ideal is manifest in Hindustani music in the word "margi" meaning "the one leading you on the right path."

Objectivity, emotional restraint and adherence to certain structural principles are terms which may refer to one particular historical period in Hindustani music. Within the music of this period refinement and polished presentation of the work of art were desired. Though Sage Bharat was the pioneer musicologist of India, it was much later, that music in its regular independent solo singing or playing form, came into practice. Because of the characteristics which I have outlined above, the period from the thirteenth century to the beginning of the eighteenth century may be called the period of classicism in Hindustani music.

As one of the previous speakers, Mr. Khan from Bombay, has told you about certain aspects of Khayal Gayaki, it was during the reign of Allaudin Khilji, a Muslim emperor, that a poet and a musicologist named Ameer Khushroo, tried to introduce certain Persian musical forms into the musical world. These were known as "khayal," "gazal," "kavvali," "tarana" and "khamsa." Before that, in the thirteenth century, dhrupad form had been in vogue. Great masters like Gopal Nayak, Baiju and Tansen, who had the ability to present dhrupad in a most appealing manner, with great imagination and emotional force, had preserved its popularity and enriched the style with many new additional compositions. But, as these masters had no successors of equal calibre, the dhrupad form, which had become more or less a dry mathematical gymnastic exhibition of tal, without emotional appeal, gradually faded out and many new musical forms came into practice. Of these forms "khayal" was the outstanding one.

In the fifteenth century the king of Jaunpur, Sultan Hussen Sharki made khayal form even more popular, with modifications and new artistic types of presentation. He added two other forms, namely "thumari" and "tappa." The formative process of "khayal" reached its peak in the beginning of the eighteenth century during the reign of the last Mughal emperor, named Mohammed Shah, who had talented musicians like Sadarang and Adarang in his court. With the advent of these new forms, romantic tendencies became apparent in Hindustani music.

The word "romantic" in music means imaginative, original, and free style. The general aspects of romanticism are : 1. Individualism; 2. Emotionalism; 3. Subjectivity; 4. Choice of popular subjects; 5. Change in poetic form; 6. Invention of new ragas.

It is interesting to see how the factors of rhythm, melody structure and texture were manipulated in these simpler forms which gradually developed into manifold musical forms characterized by various techniques of presentation. Creation of expectation through a gradual development leading to a climax, followed by a resolution, may result in an aesthetic experience in the presentation of a work of art. A similar arrangement of "swar" and "laya" may produce this desired effect in the art of Hindustani music. Alap, Bahalave, Meend, Khataka, Boltan, Bol alap, Tan, and Saragam are the basic musical ingredients of khayal gayaki, whereas Harakat, Murki, a special type of Khataka and Tan, different from that of khayal, and Bolbanava are the structural components of Thumari, Tappa, Gazal, Dadara and bhajan style. Because of its important position within these forms, the use of "gamak" in Hindustani music must be explained. "Gamak" is used more rarely in comparison with the "gamak" of South Indian music, and as mentioned by one of the previous speakers, Shree Shrinivas Rao, Hindustani music without "gamak" may sound flat and colourless to the unaccustomed ears of the South Indians. But the use of "gamak" is reserved for a specific purpose in Hindustani music. For example, the North Indians sing "Aroha" of raga 'Bhairava' or Mayamalavagowla in the following manner, without gamak :

Sa, $\overline{\text{re}}$, ga, ma, pa, $\overline{\text{dha}}$, ni, and sa...instead of singing in the South Indian style, as Sa, $\overline{\text{re}}$ ga, ma, pa, $\overline{\text{dha}}$∞ni, sa. But there is "gamak" in Bhairav which is used in the process of alap for a specific reason. As सा रे ∝ म ग रे ∞ गमप म सा ध ∝ प म, गपम रे ∝ सा. This gives the desired effect of "Raudra Rasa" in raga Bhairav and makes it distinct from another raga named "Kalingada" of the same notes which is sung in a different manner, as गमग, म ग रे सा नी, सा रे ग, पध पध नी, सा नी ध नी, ध प मप धमग, म ग रे सा नी, सा रे ग.

Hindustani music had its origin in folk music—the music of the soil, which is most simple and natural in form. For example, observe this song from Maharashtra: (1) पानपुडा की शंकरचूड़। or a lullaby from Gujarat: (2) कोणे नींदरड़ी चोरी ओ बेन तारी or a song from U. P.: (3) काण्टा बजाई बाँसुरिया रे सांवरिया or again one other song from Maharashtra:—माझ्या ग अंगणांत शेजीये पाँच लाल. A keen observation of these musical forms will make it clear that there is a simple type of discipline in the composition: first a statement is made as कोणे नींदरडी चोरी and as it does not come back to the middle sa, it creates an expectation which is answered in the next line as......ओ बेन तारी कोणे नींदरड़ी चोरी.

It is curious to note that most of the folk songs covered hardly four to five notes. They had no complicated variations of notes or rhythm. Most of them developed spontaneously through the utilitarian motive: the farmers singing to forget their tiresome job, the mother putting her baby to sleep, the boatman or fisherman singing to drive away his loneliness. Gradually this utilitarian motive was forgotten and music lovers tried to make these compositions more polished and refined. One by one there came into existence certain well-defined rules for its structural outline. Generations of musicians observed these rules so strictly that unconsciously a tradition was formed. This greatly refined traditional music may be known as "classical" or "margi sangit."

Now, as khayal is the most outstanding current form which had its beginnings in this classical period, I will discuss that form with relation to its gradual development, primarily within the areas of the *alap*, *tan*, *bandish* and *tal*, and some specific additions which have periodically influenced the form.

As a painter tries to give expression to his sketch with the use of different colour schemes, in the same way the musician with the elaboration of *alap*, develops the raga to create a particular mood or emotional state known as "rasa." The rendering of the notes, united with the microtonal grace, gives the effect of light and shade. As in the dance, every rhythmic movement may not convey any precise meaning, but it gives a particular emotional experience on the whole. So, in khayal the melodic pattern, developed through alap, gives a particular emotional experience. According to Dr. B. Chaitanya Deva of Sangit Natak Academy, Delhi, the meaning conveyed through alap is non-referential, as it does not point out or indicate a definite object.

In the period of classicism, the skill of the performer was judged by how long he sang or played the same raga, and the number of ways in which he elaborated the same note, as—नि रे ग म, रे गम रेग—रेम, गम रे ग म मे म—The musician who had limited imagination, used to repeat in order to make it more lengthy. This resulted in monotony ; and is the reason why the famous author A. Huxley said, "The great artist, you say, but does he know when to stop ?"

With the passing of time, the criteria for judging a skilful performance also changed. In the faster pace of living, no one had time to listen to the prolonged process of gradual development of the same raga. The audience wanted more in a shorter time. Hence it was he who presented as many varieties as he could within a limited period, who was considered to be the best performer. This was the first effect of romanticism.

Another factor of khayal is 'Tan'. It may be observed that instead of singing the 'palatas' of Tan in regular order, most of the modern performers sing or play it in an unusual pattern to create surprise ; for example, instead of singing—सारे सारेग, रेगरेगप, गपगपध, पधपध सो they will sing—सारेसारेग, पधपध सो, रेगरेगप etc. The main aim was to make these tans more unusual and strange by creating the effect of "chamat kriti," and "adbhut" rasa. The same can be said about *boltan* and *saragam*.

Concerning "bandish" or composition, it may be said to consist of three main factors: (i) the melodic structure or swar-rachana, (ii) the text, and (iii) the use of laya.

(i) In former times, the compositions had been maintained by the students exactly as they were taught by their teachers. But often the masters did not teach their students the real compositions, as they were afraid that if they taught everything in the exact manner, they would lose their own importance. Naturally the students who were not satisfied with distorted forms, took the liberty of changing the melodic structure to make them more appealing; as, instead of singing बनरा बन आया it is sung ए बनरा बन आया.

(ii) The wording of the composition enriches its beauty if they are appropriate to the mood of the raga. For example, observe this composition of raga Deshkar which is sung in the morning hours: "जाग जाग जाग कीन्हो" meaning "Oh wake up. It is morning. Come and listen to Krishna." Another example or raga Lalit-pancham in which a woman, being annoyed with her husband, thinking that he has been to her rival, says "मोंद मोंद मुसकात." This aesthetic aspect of the composition was felt more acutely by the modern musicians who were strongly influenced by romanticism. They tried to replace the distorted wordings of some of the compositions, instead of maintaining them in the exact form as taught by their gurus. They rendered certain phrases of these compositions in their *alapi*. These were known as *bol alap* and *bol tan*, and they added more colour to the effect. Many new poems were composed befitting the proper mood of rasa of the raga. But this experiment was not always successful. Except for a few compositions of the real masters and composers like Bade Gulam Ali Khan or Pt. Jagannath Buva Purohit, many other new compositions did not have the depth and serenity of the old compositions. Moreover, many times, the liberty of changing the melodic structure or the wordings created more distortion than that contained in the old standard compositions.

(iii) Tempo or laya is one of the factors which helps in creating the proper mood of the text in the composition of a particular raga. And the musicians of the romantic period used it with more understanding. For example, the words जोगी मत जा,

मत जा, in which a Jogi is requested to stay and not to go, the modern musicians sang in vilambit laya. Again the song गोरी, धीरे चलो, which means "Oh, lady, go slowly lest you spill the water from your pitcher" was changed to vilambit laya from the traditional drut laya, by the more modern musicians.

(iv) The factor of tal was also influenced by the musicians in the romantic period. Many unusual and uncommon tals like rupak, drut adya choutal and Jumara were made popular by the inventive musicians like Shree Kumar Gandharva and Khansahib Ammer Khan.

Lastly, concerning the raga, or the theme of the khayal: this is defined by Swami Prajnanananda of Calcutta, as a combination of notes deeply saturated with emotions, nourished by subtle sentiments. Shree Ananda Coomaraswamy defined it as "a melody mould or the ground plan of a song through which the improvisation is done to create a particular emotional state." The old Sanskrit musicologists have described every raga to have a certain rasa out of the nine rasas of literature. For example Raga Shankara, Veera and Raudra rasa, "Mulkauns", "Shanta" rasa. But this classification of rasa in ragas was arbitrary, because the aesthetic experience known as "rasāsvādan" which these ragas create, is non-referential, and differs widely among the individual interpretations. To know the difference between the sweetness of sugar and that of a mango, one has to taste both. In the same way, to know the difference in Karuna rasa of raga Bhairavi, Todi, and Jogi one has to feel each, and this experience cannot be exactly described in words. It is observed that the same raga played on sitar by equally talented and skilful masters like Pt. Ravishankar and by Ustad Vilayat Khan, gives a different impression to the listener. Thus the modern musicians have become much more aware of the importance of the artist's personality in the creation of an emotional state in raga presentation.

Dash-Laxshan or the ten rules for raga construction, were modified with the changing time and "Ranjakatva" or the quality of creating a pleasing effect, became the dominant rule. New

ragas like Jog-Kaunsa, Malvati, Chandranandan, Kohari-Kalyan, though they did not fit exactly into the old Dash-Lakshan, or rules of raga construction, the unique combination of notes introduced in them and their unusual rendering made them most appealing, and gradually they were accepted by most of the musicians. Shree Radha Kamal Mukerji has said, "Art teaches and administers not by rules of morality but by symbols, the imaginative transfigurations of human relations, values and experience. On the other hand, custom, law and morality can regulate human life and conduct because of the intervention of art which introduces into their working symbols and meaning, reaching society beyond existential relations and values." Thus the laws of musicology could be helpful to the art in making it regular and balanced in its progression, rather than making it a slave of its rigidly restrictive form. According to the American philosopher Susanne Langer, the work of art is the "presentational symbol." In the art of music, form is the means of combining the symbols into a unified whole. Another American psychologist, Mr. John Dewey, considered communication as an essential task of art. Thus to make the art communicative, the artist has to adopt new symbols, because, with the evolving cultures, old symbols fade out and lose their significance. With the faster pace of living, modes of stylization change and most musical forms and rhythmic patterns become in turn popular and then gradually wear themselves out with over-development. It is necessary for the modern musician, whether he belongs to Agra Gharana or Jaipur Gharana, to preserve his art from stagnation, by taking the best out of every school and moulding it to fit to his own way of expression, rather than discarding the other schools under the pretence of maintaining the old tradition of his own school. It is important for the artist to look within himself and to find his own personality. For instance, will he prefer singing "tarana" like Pt. Vinayakrao Patwardhan or "Thumari" like Bade Gulam Ali Khan or appealing "khayal" and bhajan style of Pt. Omkaranath Thakur? He must practise accordingly in order to specialize in that particular thing. Shree Ananda Coomaraswamy said, "The peace of the abyss which underlies all art is one and the same, whether we find it in Europe or in Asia." Like that I may say the aesthetic experience created

through the art of music which enlarges one's outlook towards life is one and the same whether we find it in dhrupad, khayal thumari or bhajan, whether we study South or North Indian music.

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A NOTE ON TANA

Gana Visharada Titte Krishna Iyengar

Tana is a very important branch of *ragalapana.* The word Tana is derived from the root *tan* which means to spread. It is defined as that which is used to expand a raga by grouping a certain number of swaras in different orders; in other words Tanas are permutation and combination of Swaras. Tana is now interpreted as an abbreviated form of the word Ananta. Rendering of a raga in madhyamakāla with the use of the syllables *Ta* and *Na* which are believed to stand for Ananta is known as Tana. *Tananta, Tananna* and *Tanamna* are other forms of *Ananta.*

Sarngadeva in his work Sangeeta Ratnakara written in 1227 says that Tanas are murchanas with 5 or 6 svaras. If the svaras are sung only in the ascending order, they are known as Suddha Tanas. If one to seven swaras are sung at a time in any possible combination they are known as Kuta Tanas. Some authors are of opinion that Suddha Tanas are phrases, wherein swaras ascend or descend in a regular order, whereas in Kuta Tanas, phrases of svaras occur in an irregular order. According to Govinda Dikshita (father of Venkatamakhi) author of Sangeeta Sudha, each raga has six angas or limbs, namely (i) *Akshiptika,* (ii) *Ragavardhini* (iii) *Vidari* (iv) *Sthayi* (v) *Vartani* and (vi) *Maktayi.* Sthayi is the establishment of the Tana groups on the note which is first taken. Collection of Tanas of different notes is known as *Vartani.* Tanas containing all the 7 svaras are known as *Sampūrna Tanas* and Tanas containing 6, 5, 4, 3, or 2 svaras are known as *Asampūrna* Tanas. The possible prastaras with two swaras are only two, with three swaras the possible prastaras are 6 (3x2). In the same way with 4 swaras the Prastaras are 24 (4x3x2); likewise with 5, 6 and 7 swaras, the Prastaras are 120, 720 and 5040 respectively.

According to some ancient works on music Tanas are of six varieties, viz., Chakra Tana, Vakra Tana, Mishra Tana, Malika Tana, Gambheera Tana and Vidyuttana. In Chakra Tana swara groups are sung in wheel-like patterns. The other terms are self-explanatory. There are also other eight varieties of Tanas. Six of these varieties have the names of animals and birds, which

have characteristic gaits and are very interesting from the point of view of rhythm. These are Ashva Tana, Gaja Tana, Markaṭa Tana, Mayura Tana, Kukkuta Tana, Manduka Tana, Manava Tana and Chakra Tana.

Tana is also known as Madhyama kāla, Madhyama kala meaning medium speed. This is an aspect of Ragalapana. There is rhythm in Tana. Tana is a welcome relief after an elaborate Alapana in vilamba kala. Expert vainikas play Tana in Trikala.

Ragas are divided into 3 styles, viz., Ghana, Naya and Desi. The individuality of certain ragas shines forth when played in Madhyama kala. Such ragas are known as Ghana ragas. The traditional Ghana ragas are Nata, Gowla, Arabhi, Sriraga and Varali. This set is known as *Ghana Panchaka*. The second set of 5 Ghana ragas are known as Dwitiya Ghana Panchaka and they are Kedara, Narayana Gowla, Riti Gowla, Saranga Nata and Bowli. In Ghana ragas, the Madhyamakala Ragalapanas shine by contrast.

Veena is our national musical instrument and when Tana or Madhyama kala is played on the Veena by expert vainikas, the audience forget themselves in enjoyment of music. Matanga in his Brihad Desi speaks very highly of Veena. His lines are worth quoting: "A Veena is recommended in order to reach regions which are not attainable by vocal music."

Of late, whenever a Rakti raga (Naya raga) is chosen for pallavi and while developing it in a detailed manner with all the six limbs of the raga, it has become a habit of some musicians, particularly vainikas, to follow-up the Tana of the principal raga with short Tanas in Ghana ragas. During a performance when the main raga is developed for the hour, the time devoted to Tana should be approximately 15 minutes.

On this occasion we can recall to mind the names of very many eminent musicians, both vocalists and instrumentalists, who have specialised in Tana. Among the Vainika Vidwans Sheshanna of Mysore, Venkataramana Das of Vizianagaram, Sangameswara Sastri, Kalyana Krishna Bhagavatar of Trivandrum, Karaikudi Subbaramaiyer and Sambashiva Iyer, popularly known as Karaikudi Brothers and Vinai Dhanammal have become household

names in Veena tradition. While playing the Tanam, Seshanna exhibited his extraordinary skill in playing Datu swaras, placing the left hand fingers on the 3 strings of the Veena simultaneously. This was a speciality with Seshanna. Many western musicians like Dr. M. E. Cousins and Fox-Strangways as they listened to Seshanna's music felt transported far from this material world. Seshanna had the unique capacity to exhibit our classical music in the western style. Venkataramana Das had the title of "Shatkāla Chakravarti" and was famous for playing the Tana with tremendous speed. Perfection in Veena play could be seen when Kalyana Krishna Bhagavatar was playing. Karaikudi brothers, exponents of Tanjore Tradition, were famous for playing the Tanas on the Veena in Trikala and the continuity of sound produced on the Veena resembled the human voice.

Among Vocal Vidwans who were adepts in singing Tana, we can recall to mind the names of Ghanam Krishna Iyer and Sinayya who were adepts in singing Ghanam. Sattanur Panju Iyer of the last century was famous for singing all the different types of Tanas. Maha Vaidyanatha Iyer and Patnam Subramanya Iyer were famous for singing Raga, Tana and Pallavi in any Rakti raga for 3 continuous days. Patnam Subramanya Iyer had the skill to sing the Raga in all the phases on the first day, Tana on the second day and Pallavi with Niraval and Kalpana swaras on the third day. Coimbatore Raghava Iyer, Anantharama Bhagavatar, Ramnad Srinivasa Iyengar, Tiger Varadachariar, Mysore Vasudevachariar were famous for singing Nabhi Tana. At present most of the eminent Vidwans of Karnatic music have kept up the classical purity and tradition in singing ragas in Ghana, Naya and Desi styles.

I am thankful to the Music Academy, Madras, its President and members of the Expert Committee for giving me an opportunity to say a few words on Tana and to demonstrate the same to the best of my abilities.

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ORCHESTRA AND CHORUS IN ANCIENT INDIA

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It is generally believed that orchestra as well as chorus are of recent origin, and were introduced in India during the British regime. But this belief seems to be incorrect, as the Sanskrit treatises on drama and music bear eloquent testimony to the fact that *vṛnda-vādya* (*samaveta-yantra-vādana*) or orchestra and *vṛnda-gāna* (*samaveta-saṁgīta*) or chorus were current in India even before the dawn of the Christian era. We find full description of the Mahavrata ceremony in the *Śrautasūtras*, where it has been described that the wives of the priests used to sing songs in chorus to obtain offspring. The *hotṛ* priest used to mount a swing and was swung to and fro in order to bring heavenly feelings, and unmarried girls used to dance around the sacrificial fire with water pitchers, the contents of which they emptied.[1] From this it becomes evident that the wives of the priests and the young unmarried girls used to sing songs in unison, accompanied by dance. Now the songs of the wives of the priests and the maidens in same pitches and tunes might have been known as chorus (*samūha-saṁgīta*) in ancient days. Again, we find references in the Vedic literature that lutes (*vīṇās*) and drums (*puṣkaras*) and other musical instruments used to keep rhythm of the dances and songs of the dancers and singers, and those combined musical instruments were known as musical concerts or simple orchestras.

Pushparshi, the author of the *Puṣpasūtra* or *Sāma-prātiśākhya* has mentioned about *ganagīti* where he has said : *anyatara gāna-gītibhyaḥ pratistotrīyaṃ*, but this reference about *ganagīti* does not mean really group-singing or chorus. In the *Rāmāyaṇa*, *Mahābhārata* and *Harivaṁśa*, we often come across references about group-singing of the Brahmins and wandering minstrels on the occasion of the coronation, wedding, funeral ceremonies and

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1. Vide J. Gonda : *Asectics and courtesans* (in the Brahmavidya, the Adyar Bulletin, vol. XXV, pts. 1-4, pp. 78-79. Cf. also Dr. A. B. Keith : *Śāṅkhyāyana Araṇyaka* (London, 1908), p. VIII.

other sacred sacrificial functions and rites, and they may be regarded as the group-songs or chorus. Though different musical instruments were used on different auspicious occasions and in wars and funeral ceremonies, they cannot be considered as orchestra proper. Yet the practice of orchestra (*samūha-yantra-vādana*) was in vogue before the Christian era, as we find mention of proper forms of different kinds of orchestra in Bharata's *Nātyaśāstra*, composed in the 2nd century A.D. Though controversy rages round the exact date of compilation of Bharata's *Nātyaśāstra*, yet most of the scholars have given their considerate opinion that it was composed or compiled during the period mentioned above. Thus, as we find mention of *kutapa* (*vṛnda-vādya*) in the 2nd century A.D., we may take it for granted that it evolved and was in practice before the compilation of the *Nātyaśāstra* of Bharata. Bharata on his part has also admitted that he composed his *Nātyaśāstra* from the materials of the *Nātyaveda*, composed by his predecessor, Brahmā or Brahma-bharata: "*nātyaśāstram pravakṣyāmi brahmaṇā yad udāhṛtam*" (NS. I. 1), and as such Bharata has termed his *Nātyaśāstra* as the *saṁgraha-grantha*, or 'book of compilation'. It is said that Brahma composed the *Nātyaveda* out of thematerials of the Vedic music, *sāmagāna*, in the beginning of the classical period (600–500 B.C.). Bharata has said,

> Śrūyatāṃ nāṭyavedasya sambhavo brahma-nirmitaṃ ||
> * * * *
> Nāṭyavedaṃ tataścakre caturvedāṅga-sambhavaṃ ||
> Jagrāha pāṭhyam ṛgvedāt sāmabhyo gītameva ca |
> Yajurvedād abhinayān rasān ātharvanād api ||
> —N.S. I. 16–17.

Brahmā composed the fifth Veda ("*tamsāt sṛjāparaṃ vedaṃ panca-maṃ sārva-varṇikaṃ*"), the *Nāṭyaveda*, collecting materials from the Vedas, Ṛgveda, Sāmaveda, Yajurveda and Atharvaveda. The Ṛgveda supplied the text (*pāṭhya*) of the *Nāṭyaveda* of Bharata, the Sāmaveda, the tune or melody, the Yajurveda, the dramatic scheme and action, and the Atharvaveda, the aesthetic sentiments and moods for drama, dance and music. It has been said before that Muni Bharata composed his *Nāṭyasastra*, collecting materials

as well as laws and principles, as prescribed in Brahmā's *Nāṭya-veda* of the pre-Christian era. Bharata of the *Naṭyaśāstra* fame has, therefore, mentioned about *kutapa* or orchestra and *samūha-saṁgīta* or chorus as well as other ingredients for drama, dance and music, in the *Nāṭyaśāstra*, and from them it becomes evident that though we find frequent references to *kutapa* or orchestra and chorus in different literature, yet they were prevalent in the pre-Christian society, otherwise Bharata would never have written the line: *nāṭya - śāstraṃ pravakṣyāmi brahmanā yad udāhṛtaṃ* (N.S. I. 1).

Now it is found that Bharata of the *Nāṭyaśāstra* fame has described orchestra (*kutapa*) in connection with dramatic performance (*nāṭyābhinaya*). He has also mentioned about group-singing or chorus as well as the grammar and science of drama, dance and music. The sculptures and bas-reliefs of the pre-Christian and early Christian eras supply palpable evidences of group recital of musical instruments (vṛnda-vādana) and group-singing or chorus (*vṛnda-gāna*), as prescribed in ancient India. In the Sitabenga Cave in the Madhya-prades'a (2nd century A.D.), a dramatic stage has been exacavated, in front of which there exists a music hall and a seat for the players of musical instruments, which go to prove that a simple type of *vṛnda-vādana* or orchestra was in practice in the dramatic performances during the early Christian era. In one of the Ajantā Caves (2nd-7th century A.D.), a dramatic stage and a stage-room are depicted. In front of the stage, some dancing girls (*naṭīs*) have been painted in dancing posture, along with an orchestra to keep rhythms of their dance as in actuality. That simple orchestra was composed mainly of flutes and drums. On the bas-reliefs of the railings of the Bārhut Stupa (2nd century B.C.) are to be found a band of players of musical instruments as if engaged in keeping rhythms of dance. Usually the orchestra or musical concert consisted of some harp-shaped lutes (*veeṇās*), drums (*puṣkaras*), and cymbals. In the paintings of Bāgh (4th-6th century A.D.), we also come across scenes of group-dances and concerts in the Cave Nos. 4 and 5, consisting of drums, flutes, cymbals and music sticks, accompanying the dances of fair maidens. Again in the temple of Kapileśvara (6th-7th century A.D.) at Bhubaneśvara, we find a

grill, containing engraved standing figures of *naṭas* and *naṭīs*. In the middle, there are figures of three *naṭas* and four *naṭīs*. Among them three *naṭas* are dancing in different gestures and postures, and of the four *naṭīs*, one is singing and the other is playing a harp-like lute (*veeṇā*), while the rest are dancing in unison with the concert. A similar scene is also found engraved in the Parameśvara temple (6th-7th century A.D.) at the same place, wherein one of the naṭīs is dancing in a sitting posture, the second one is beating a damaru-like drum with her right hand, the third one is blowing a pipe, while the fourth one is playing on a cymbal as if to keep time in the concert. In different inscriptions, specially of the Magadha and Maurya-Scythian periods, we find references of group-dance, group-singing, concert and orchestra.

Now the question arises whether the scenes of *vṛnda-vādya* and *vṛnda-gāna* (orchestra and chorus), as engraved in different railings and caves of the Buddhist Stūpas and Hindu temples are to be termed as orchestra and chorus proper. It is a moot point. But it should be remembered in this connection that a definite form of cocert and orchestra (*kutapa* or *vṛnda vādya*) had already taken shape in the pre-Christian era, and Bharata has described it in the *Nāṭyaśāstra*. The music experts and scholars have undoubtedly made a distinction between a concert and an orchestra. A concert, they say, is a combination of voices or sounds or it can be said to be a musical entertainment, whereas an orchestra is a body of instrumental performers or a combination of different classes of musical instruments. In fact, a concert is a musical emtertainment of concerted pieces, symphonies, etc., sometimes interspersed with songs, performed by an orchestra of many musical instruments.

Now, the term orchestra has been derived from the Greek term *orcheomai* meaning 'dance'. In ancient Greek theatres, it stood for the space alloted to the chorus of dancers ; in modern theatres, the part of the building assigned to the instrumentalists ; and in the modern concert-rooms, the place occupied by the instrumental and vocal performers. The word orchestra was also used to denote the musicians collectively with the instrumentalists.

Regarding orchestra and orchestration of the ancient Greeks and the Western nations, Prof. Percy A. Scholes is of opinion that "the idea of combining instruments is probably as old as instruments themselves, but the principles of what may be called systematic combination (and the art of orchestration is just that) were very slowly realized." So the development of the principles approximately spead over four dates *viz.* 1600, 1700, 1800 and 1900. These dates were known as (1) the Monteverdi period, (2) the Bach period, (3) the period of emergence of the modern orchestra, and (4) orchestration at the beginning of the 20th century. The Monteverdi period is known as the period of the early operas. In the second period, i.e. in 1700 A.D., some instruments were improved and some effective combinations were worked out with a growing tendency to standardize the central string section exactly as we have it today. In the third period, i.e. in 1800 A.D., a change of conception came into being. The keyboard instruments were outmoded, and the string ones were accepted as the invariable basis. In the fourth period, i.e. in 1900 A.D., the orchestra became more improved.

"Between the Hayden-Mozart period and the Strauss period," says Prof. Scholes, "have come the work of the later Beethoven and of Wagner, and this great expansion of orchestral media, with its consequent enhanced variety, increased dynamic power, and greater aptitude for dramatic characterization, represents the influence of the Romantic movement plus that of the efforts of instrument makers during the greatest age of invention the world has yet seen."[2] Thus we see that in the ancient Greek theatre-stages, there were orchestras, but they were only the semi-circular or square spaces in the front of the stages, where chorus danced and sang, and they were not meant for group playing of the musical instruments proper. Similarly in Hellenistic theatre-stages, in Graeco-Roman threatres, in Roman theatres, in Elizabethan theatres, in Italian Renaissance theatres such semicircular, diagonal or square orchestras were in existence for songs and dances, and not for players of the musical instruments. This is also true of the theatres of modern France and Germany.

2. Vide Prof. Scoles: *The Oxford Companion to Music* (9th edition, 1955), p. 33.

Prof. Allardyce Nicoll also informs us that the main feature of the ancient Athenian theatre in the 5th-6th century A.D. was the religious plots of the dramatic plays, accompanied by chorus of lyric chants and orchestras, alloted front-spaces for dance and song." Consequently the theatres, says Prof. Nicoll, "when they are created, the chorus could make those elaborate terpsichorean movements which always were associated with the verses of the lyric chants. * * The bare hillside, then, when the round orchestra and the altar was the first theatre known to the Greeks ......The excavations undertaken at Athens by Professor Dorpfeld have shown that in the original Dionysian theatre, the orchestra stood 50 feet to the south of the present orchestra and had a diameter of 78 feet."[3]

In connection with Hellenistic theatre, Prof. Nicoll has said further that " the simple arrangement described above, consisting of round orchestra, *parodoi*, rectangular *skene* with projecting *paraskenia* and low platform or stage, is all we can confidently assert for the earliest Athenian playhouse."[4] In the Graeco-Roman theatres, the orchestra, which had been completely circular in purely Greek style, was encroached on by the scene-buildings, but always remained more than a semi-circle. In the Roman theatre, orchestra was cut sharply in half, also exhibiting semi-circle, bounded on the diameter by the front of the stage itself, generally styled the hyposceniūm (or under-stage).

Thus we find that practice of proper orchestra or group-playing of different musical instruments evolved in later period, in the 16th century A.D., or a little before that in Greece, Rome, Italy, France, Germany and other ancient countries. There were music-rooms, the halls or seats for musicians and players of musical instruments, and probably from those music-rooms evolved the orchestra in the 16th century, as part and parcel of the theatres and dramatic plays.

Though it is a fact that theatre or stage and drama (play or *abhinaya*) are by no means one and the same thing, though they stand in close relationship to each other, yet they have each its

3. Cf. Prof. Nicoll: *The Development of the Theatre* (1961), p. 20.
4. Ibid., p. 23.

own boundary. "The theatre," says Prof. Nicoll, "extends considerably beyond the frontiers of the drama, while the drama similarly extends far on the other side beyond the frontiers of the theatre."[5] Again it should be remembered in this connection that chorus or group-songs, dance and music were connected all with theatre and drama, at least in ancient times. In India also, dance, music and concert or musical entertainment and accompaniment were closely connected both with the stage (*raṅga-mañca*) and dramatic play (*abhinaya*). In an engraving of the Duke's Theatres in Dorset Garden, published in 1673, we find on the ledges underneath the two side windows portraitures of a drum, a trumpet, and a violin, "whence we may conclude that these were the windows of the music-room. * * Save for the presence of the music-room, the arrangements were evidently not very different from those obtaining at the Theatre Royal."[5]

Again when in late 1600 A.D., theatrical endeavour was concerned with the efforts of the scene designers, opera had become a fully established form of dramatic art. The orchestra platform for the players of musical instruments was then felt necessary for help to the dramatic play, and the well-trained orchestras thus provided the musical accompaniment in operas in the West in the 16th century. But it should be remembered that in India, the germ or nucleus of *geya-nāṭakas* can be traced to the early 12th century A.D., when Kavi Jayadeva composed the *gītināṭya*, *Gītagovinda*. The opera in India was not merely a fantasia, but was a combination of poetry, music, dance and symbolism. The orchestra (*samūha-vādya*) was also a part and parcel of the Indian opera (*gītināṭya*).

But it is a historical fact that orchestra (*vṛnda-vādya*) evolved in India in the beginning of the Christian era, and as has already been said, its prevalence is generally proved by Bharata's *Nāṭya-śāstra*. Bharata has styled orchestra (*vṛnda-vādya*) as *kutapa*. Besides *kutapa* or Indian orchestra, mention of assemblage of different musical instruments is to be found in different religious, royal and domestic functions, but they were not the orchestras or concerts. As for example, in the second chapter of the *Nāṭya-*

5. Cf. Prof. Nicoll: *The Theatre and Dramatic Theory* (London) 1962, p. 11.

Śāstra (Kāśī edition), Bharata has mentioned different wind and percussion instruments on the occasion of the laying of foundation-stone of the theatre-stage. Bharata has said,

> Pṛṣṭhato yo bhaved bhāgo dvidhābhuto bhavet saḥ ।
> Tasyārdhena vibhāgena raṅga-śīrṣaṃ prayojayet ॥
> * * *
> Śaṅkha-dundubhi-nirghoṣair-mṛdaṅga-paṇavādibhiḥ ।
> Sarva-tūrya-ninādaiśca sthāpanaṃ kāryameva ca ॥
> —*Nāṭyaśāstra*, II. 35-38.

That is, "These halves (behind him) should be again divided equally into two parts, one of which will be made the stage (*raṅga-śīrṣa*) and the part at back the retiring room (*nepathya*). And during the ceremony (of laying of the foundation) all the musical instruments such as conchshell, *dundubhi* (drum), *mṛdaṅga* (earthen drum), *paṇava* (small drum or tabor) should be sounded." Then Bharata has definitely mentioned about Indian orchestra or *kutapa* in the second chapter :

> Tasmānnivātaḥ kartavyaḥ kartṛbhir-nāṭyamaṇḍapaḥ ॥
> Gāmbhīryaṃ susvaratvaṃ ca kutapasya bhaveditі ।
> —*Nāṭyaśāstra*, II. 82-83.

" For (in such a playhouse) made free from the interference of wind, voice of actors and singers as well as the sound of musical instruments will be distinctly heard."

Now, it was customary to represent the *kutapa* or *vṛnda-vādya* after the ceremony of laying of the foundation stone of the stage and in the beginning of the worship of the presiding deities: "*sampūjya devatāḥ sarvāḥ kutapaṁ samprayujya ca*" (NS. III. 11). Bharata has used the word '*kutapa*' in different senses. As for example, sometimes as different musical instruments("*tataśca sarva-kutapair-yuktānyanyāni kārayet*"–V. 12), and somtimes as orchestra or *vṛnda-vādya*. Similarly the commentator Abhinavagupta has used the word *kutapa* in three different ways: (1) "*kutapam-iti caturvidhātodya-bhāṇḍāni*" ; (2) "*caturvidham ātodyaṃ kutapaṃ;*" (3) "*kutapaḥ saṁpheṭaka-gāyana-vādaka-samūhaḥ*". It should be remembered that all these interpretations are correct, as the word *kutapa* sometimes denotes four kinds of musical instruments like

tata, *vitata*, *ghana* and *susura*; sometimes orchestra and also sometimes musicians and players of different musical instruments·

Then Bharata goes on to describe the arrangement of musical instruments (*kutapa-vinyāsa*), which was known as *pratyāhāra*. Besides, he has described *avatarana*, *āśrāvaṇa*, *vaktrapāṇi*, *parighaṭṭanā*, *samghoṭanā*, *mārgāsārita*, *gītavidhi*, *parivartana*, *nāndī*, etc. Regarding the detailed arrangement of the musical instruments (*kutapa-vinyāsa*) and their names, Bharata has said,

Kutapasya tu vinyāsaḥ pratyāhāra iti smṛtaḥ ।
Tathāvataraṇaṃ proktaṃ gāyakānāṃ niveśanaṃ ॥
Parigītakriyārambha ārambha iti kīrtitaḥ ।
Ātodya-rañjanārthaṃ tu bhaved āśrāvaṇāvidhiḥ ॥
Vādyavṛtti-vibhāgārthaṃ vaktrapāṇir vidhīyate ।
Tantryojaskaraṇārthaṃ tu bhavecca parighaṭṭanā ॥
Tathā pāṇi-vibhāgārthaṃ bhavet saṁghoṭanāvidhiḥ ।
Tantrī-bhāṇḍa-samāyogān mārgotsāritamiṣyate ॥
Kalāpāta-vibhāgārthaṃ bhaved āsārita-kriyā ।
Kīrtanād devatānām ca jñeyo gītavidhis tathā ॥

"The arrangement of the musical instruments (*kutapa*) is called the *pratyāhāra*. The appearance of singers is called the *avataraṇa*. The commencement of vocal exercise for singing (*parigīta*) is called the *ārambha* or beginning. Adopting the musical instruments for playing them in due manner is called the *āśrāvaṇā*. Rehearsing (lit. dividing) the different styles (*vṛttis*) of playing musical instruments is called the *vaktrapāṇi*. The strings of instruments are adjusted dulyd uring the *parighaṭṭanā*. The *samghoṭana* is meant for rehearsing the use of different hand-poses (for indicating the time-beat). The playing together (in harmony with one another) of drums and stringed instruments is called the *mārgāsārita*. The *āsārita* is meant for practising the beat of time-fractions (*kalāpāta*). And the applications of songs (*gītavidhi*) is for singing the glory of gods."[6]

Regarding the arrangement of different musical instruments in the orchestra (*kutapa-vinyāsa*), Abhinavagupta has said in the *Abhinavabhāratī*: "*nepathya-gṛhadvārayor madhye pūrvābhimukho mārdaṅgikaḥ / tasya pāṇikau vāmataḥ / raṅgapīṭhasya dakṣiṇataḥ*

6. The English translation of the texts above has been quoted.

uttarābhimukho gāyanaḥ / asyāgre uttarato dakṣiṇābhimukhasthitā gāyikyaḥ / asya vāme vaiṇikaḥ / anyatra vāṁśadvāra (dhāra)-kāvit-yevaṁ kutaṃ pāti kuṁ tapatīti śabda-viśeṣapālakasya nātyabhūmi-kojjvalatādhāyinaśca vargasya yo vicitro nyāsah sa viprakīrṇānāme-katra ḍhaukanātmā pratyāhāraḥ" (V. 17). The meaning of the lines is this that the *mardaṅgika* is to sit facing east between the two doors of the green-room, the *pāṇavika* to sit to his left, *gāyikā* to sit to the south of the *raṅgapīṭha*, facing south, the *gāyika* to sit at his front on the north facing south, *vaiṇika* to their left and two *vāṁśikas* to their right. In all, three types of players of musical instruments occupy a place in the *raṅgaśīrṣa* between the two doors. The female musicians were also used to be allowed to take part in the Indian orchestra. Regarding it, Abhinavagupta has said : "*yadyapi kutapasya vinyāsamadhya eva ca gāya-kasyābhimukhyo raṅgapīṭhasyottarato gāyinya iti gāya(yi)-kānām vinyāsah, tathāpi tvavataraṇaṃ nāma pṛthaguktam aṅgānāṃ gīta (manganāgīta) - syāvaśyaṃbhāvitvaṃ rañjakavarge khyāpayitum vivakṣate*—

"*Yadyapi puruṣo gāyati gītavidhānaṃ tu lakṣaṇopetam* |
Strīvirahitaḥ prayogastathāpi na sukhāvaho bhavati ||"

—Nātyaśāstra, XXXIII. 5-7.

That is, though in ancient Indian orchestra male players of musical instruments were mentioned, yet for pleasing combination it was the practice to engage female players also. Elsewhere Abhinavagupta has given the definition of *kutapa* in this manner : "*kutaṃ śabdaṃ pātīti caturvidhamātodyaṃ / tat-prayoktṛjātañca tasya viśeṣeṇa vyavasthāpakānāṃ tatra viśeṣeṇa nyāso yathā-yogaṃ svara-tāla-laya-kalādi-niveśanaṃ / sa eva pratyāhārādirāsā-rita-kriyāntaḥ paripūrṇo vinyāsaḥ /*"

Bharata has said that the arrangement of musical instruments (*kutapa*) used to be made exclusively in connection with the presentation of dramas. And for this reason he has said elsewhere :

Vādyeṣu yatnaḥ prathamaṃ tu kāryaḥ
śayyā hi nāṭyasya vadanti vādyaṃ |
Vādye'pi gīte'pi ca samprayukte
nāṭyasya yogo na *vināśameti* ||

Nātyaśāstra, XXXXIII. 270.

The *kutapa* consisted of four kinds of musical instruments, and Bharata has elaborately dealt with them in the *ātodyavidhi* in the 28th chapter thus (Kāś'ī edition);

> Tataṃ caivāvanaddhaṃ ca ghanaṃ suṣirameva ca /
> Caturvidhaṃ tu vijñeyamātodyaṃ lakṣaṇānvitaṃ ||
> Tataṃ tantrīgataṃ jñeyamavanaddhaṃ tu pauṣkaraṁ ।
> Ghanaṁ tālastu vijñeyaḥ suṣiro vaṁs'a ucyate ||
> Prayogastrividho hyeṣām vijñeyo nāṭakāśrayaḥ ।
> Tatam caivāvanaddham ca tathā nāṭyakrtanca yaḥ ||
> Tataṁ kutapa-vinyāso gāyanaḥ saparigrahaḥ ||
> Vaipañciko vaiṇikaśca vaṁśa-vādaka eva ca ||
> Mārdaṅgikaḥ pāṇavikastathā dārduriko[7] budhaiḥ ।
> Anāviddhavidhāveṣa kutapaḥ samudāhṛtaḥ ||
> Uttamādhamamadhyābhistathā prakṛtibhiryutaḥ ।
> Kutapo nāṭyayoge'tra nānādeśa-samāśrayaḥ ||
> Evaṁ gānaṃ ca nāṭyaṁ ca vādyaṁ ca vividhāśrayaṁ ।
> Alātacakra-pratimaṁ kartavyaṁ nāṭyayoktṛbhiḥ ||
> Yattu tantrīgataṁ proktam nānātodya-samāśrayaṁ ।
> Gāndharvamiti vijñeyaṁ svara-tāla-padāśrayaṁ ||
>
> Nātyaśāstra, XXVIII. 1-8.

From this we come to know that ancient Indian orchestra consisted of *vaipañcika* or *vaiṇika*, *vaṁśa-vādaka*, *mārdalika* or *pāṇavika* or *dārdurika*. It can be divided into four main classes, players of lute or *veena*, flutists, drummers and players of cymbal. The players were of three classes, *uttama* (best), *madhyama* (medium) and *adhama* (trite). The orchestra (*kutapa*) was arranged like *alātacakra* i.e. in a circle. These have been fully dealt with by *Śāraṅgdeva* in the *Saṅgīta Ratnākara* (vide III, *prakīrṇa* chapter).

Śāraṅgdeva has said like Bharata that drum, *puṣkara* was the principal musical instrument in the orchestra : "*kutape tvavanaddhasya mukhyo mārdaṅgikastataḥ*". Siṁhabhupāla has also said : "*avanaddhasya kutapa eko mukhyo mārdaṅgikaḥ.*" S'āraṅgdeva has mentioned the names of the drums, which were used in the *kutapa* or ancient Indian orchestra, and they were *paṇava*, *dardura*, *ḍhakkā*, *mandi-ḍhakha*, *dakkuli*, *paṭaha*, *karatā* etc. Besides

7. Different reading—*dārbhariko*.

them, he has also mentioned the names of other musical instruments, which were included in the *kutapa*.

S'āraṅgdeva has described the *nāṭya-kutapa* i.e. combination of musical instruments (meant for drama.) The *nāṭya-kutapa* was divided into three classes according to their merits, and they were *uttama* (best), *madhyama* (medium) and *adhama* (trite). Simhabhupāla has said : "*eteṣām pātrāṇām uttama-madhyamādhamatvena kutapasyāpi traividhyam.*" When these three types of *kutapa* were used to be combined, they came to be known as *vṛnda* or combination (or cluster). The combined musical instruments or instrumentalists (*vṛnda*) were in their turn divided into best, medium and common. (1) The best type of *vṛnda* consisted of four main singers, twelve accompanying singers, four flutists and four drummers; (2) the medium type of *vṛnda* consisted of two main singers, four accompanying singers, two flutists and two drummers ; (3) the commonplace (*kaniṣṭha* or *adhama*) type of *vṛnda* consisted of one main singer, three accompanying singers, two flutists and two drummers. Regarding them, Śāraṅgdeva has said in the *Saṅgīta Ratnākara* :

> Gātṛ-vādaka-saṁghāto vṛndam ityabhidhīyate ı
> Uttamaṁ madhyamamatho kaniṣṭhamiti tat tridhā ||
> Catvāro mukhyagātāro dviguṇāḥ samagāyanāḥ ı
> Gāyanyo dvādaśa proktā vāṁśikānāṃ catuṣṭayaṃ ||
> Mārdaṅgikeṣu catvāro yatra tad-vṛndam uttamaṃ ||
> Madhyamaṁ syāttadardhena kaniṣṭhe mukhyagāyanaḥ ||
> Ekaḥ syāt samagātārastrayo gāyanikāḥ punaḥ ı
> Catasro vāṁśikadvandvaṁ tathā mārdalikadvayaṁ ||
>
> S.R. III. 203-206.

According to Bharata, these *vṛnda* or combined musical instrument players and musicians were called *kutapas* or orchestras : "*āha vṛnda-viśeṣaṃ tu kutapaṃ bharato muniḥ*" (S.R. III. 211), though Śāraṅgdeva holds a different view to some extent. S'āraṅgdeva has said : "*anyadapi vṛndaṃ kutapākhyaṃ matāntareṇa*" (cf. commentary of Simhabhūpāla). According to him *vṛnda*, known as *kutapa*, was really the *nāṭya-kutapa* (orchestra proper) and exclusively meant for use in dramatic performances. S'āraṅgdeva has further said that the *nāṭya-kutapa* used to be formed out of

different persons, expert in the arts of *abhinaya*, *aṅgahāra*, *maṇḍala* as well as in the arts of dances like *tāṇḍava* and *lāsya*, which were also current in the countries like Varāṭa, Karṇāṭa, Lāṭa, Mālava, Gauḍa, Gurjara, Mahārāṣṭra, Āndhra, Aṅga, Vaṅga, Kalinga, etc. :

> Varāṭa-lāṭa-karnāṭa-gauḍa-gurjara-koṅkaṇaiḥ/
> Mahārāṣṭrāndhra-hammīra-caulair-malaya-mālavaiḥ ||
> Aṅga-vaṅga-kaliṅgādyair-nānābhinayakovidaiḥ/
> Aṅgahāra-prayogajñair-lāsya-tāṇḍava-kovidaiḥ ||
> Vicitra-sthānaka-prauḍhair-viṣameṣu suśikṣitaiḥ/
> Nāṭyasya kutapaḥ pātrai-ruttamādhamamadhyamaiḥ ||
> —*Ratnākara*, III. 221-223.

It has already been said that the *nāṭya-kutapa* was also divided into three classes, best, medium and commonplace: "*eteṣāṃ ca pātrānāmuttamamadhyamādhamatvena kutapasyāpi traividhyam.*"

Siṁhabhūpāla has used the term *vṛnda* and *samūha* or *saṁghāta* to mean 'collection': "*saṁghātaḥ samūho vṛndamucyate*". The *vṛnda* or *samūha-vādya* was also of different classes, such as *kutapa-vṛnda* i.e. collection of different musical instruments, *vāṁśika-vṛnda* i.e. collection of flutes only, *gāyanī-vṛnda* i.e. collection of singers, *kolāhalākhya-vṛnda* i.e. collection of various musical instruments.

It has been said before that besides orchestra (*kutapa*) chorus (*vṛnda-gāna*) was also in practice in ancient India, in connection with dramatic performances. The chorus used to be produced by different musicians, both male and female, and was known as '*gāyanī-vṛnda*'. These musicians remained always attached to the dramatic plays or *abhinaya*. The expert musicians used to produce songs in unison, and they were accompanied by different musical instruments. The *gāyanī-vṛnda* and the *kutapa-vṛnda* were in touch with each other all the time. The *gāyanī-vṛnda* was also divided into three classes, best, medium and commonplace. The best type of *gāyanī-vṛnda* consisted of two main singers, ten accompanying singers, assisted by two flutists and two drummers. The medium one consisted of one main singer, and four accompanying singers, assisted by one flutist and one drummer. The commonplaee one consisted of half of the number of the medium

one. Some are of opinion that according to Bharata, the *gāyanī-vṛnda*, *vāṁśika-vṛnda* and such other *vṛndas* were also known as *kutapa*: "*āha vṛnda-viśeṣaṃ tu kutapaṃ bharato muniḥ*". But it is a fact that though the *gāyanī-vṛnda* or the musicians in the *gayanī-vṛnda* were accompanied by different musical instruments and were connected with the dramatic plays, yet they used to sing songs for the drama in unison, which was nothing but chorus (*samūha-saṁgīta* or *vṛnda-gāna*). Like *kutapa* or orchestra, the musicians used to create the ethos in dramatic plays. The *vāṁśika-vṛnda* were composed only of flutes, and consisted of of one main flutist and four subsidiary ones.

> Ekaḥ syād vāṁs'iko mukhyas'catvāro' syānuyāyinaḥ ।
> Vāṁśikānāmiti prāyastajjñair-vṛndo nigadyate ॥
>
> —*Ratnākara*, VI. 667.

As has been said before, opera (*geya-nāṭya* or *gīti-nāṭya*) evolved in India in the early 12th century A.D., even before the time of Śārṅgdeva, who appeared in the early 13th century A.D., and palpable evidence in its support is the *Aṣṭapadī* or *Gītagovinda-prabandha-gāna* of Thakur Jaideva of Kenduvila, in West Bengal. All over the world well-trained orchestras provide the musical accompaniments in opera plays. In opera, dance is only incidental, and the dramatic action and conversation (*abhinaya*) take prominent role. In South India, different operas (*geya-nāṭakas*) were written by great composers in different times. The *Charitrams*, written in songs and verses, were produced as opera. The *charitrams* were known as the *geya-charitrams*. It has it been said by Prof. Sambamurthy: "A well-trained orchestra is absolutely necessary to provide the music accompaniment in operas. * * In a properly balanced orchestra, constituted with an attention to tone-colour effects, it is possible to achieve brilliant results."[7] It is thus found that an orchestra is necessary for an opera or *geya-nātya*.

Prof. Sambamurthy has further said: "*Kutapa* is the term for orchestra in ancient Indian music. There are references to *tata-kutapas* or stringed bands and *avanaddha-kutapa* or bands of drums. The kutapas provided musical accompaniment to the dramas in ancient times. In late times, the term *saṅgīta-melam*

came to be used to denote orchestras, playing classical music. The orchestras, designed to play folk music, were called by such names as *naiyāṇḍi-meḷam*, *uṟumī-meḷam*, etc."[8]

It has already been mentioned that genuine evidences regarding the existence of orchestra and chorus, accompanying dance and drama, are found in the sculptures and bas-reliefs of different Buddhist Stūpas, railings and gates, monasteries and Hindu temples of ancient India. Evidences are also discernible (1) in the paintings of the Ajantā Caves, in one of which is depicted a theatre stage and green-room with a dancing girl, dancing with her attendants, and female musicians are keeping the rhythm of the dance; (2) the theatre-stage and green-room hewn out of rock at the Sitābeṅgā-Cave, in front of which is the figure of a female dancer dancing, and a drummer and a flutist are keeping the rhythm of the dance ; (3) representations of dancing figures on the Barhut railings ; (4) the *vṛnda-vādya* and dancing figures as well as the figure of a dancer and female players of musical instruments at the Bāgh Cave paintings are worth mentioning. The orchestra-party and the dance-motif of a dancing girl (*naṭī*), as depicted in the Pawaya at Gwalior of the 4th century A.D. is also very significant in this context. The orchestra, as depicted here, consists of a sarode-like *veeṇā*, one harp-type of *veeṇā*, flutes, drums and cymbals. From all these it is evident that a simple form of orchestra was in practice in ancient India, approximately in the 2nd century B.C. The modern type of orchestra evolved in India in the beginning of the British rule, as it has been fashioned after the orchestration in the West. But that does not mean that there was no orchestra in India before the British came. India had orchestra and chorus of her own, and that orchestra consisted of purely Indian musical instruments, based on melody and melodic elaboration.

7. Cf. Prof. Sambamurthy: *History of Indian Music* (1960), pp. 83-84.
8. Ibid., pp. 86-87.

A NEW VISUAL NOTATION FOR INDIAN CLASSICAL MUSIC

N. M. Adyanthaya, B.Sc. (Edin.)

Several attempts have been made in recent times to devise a suitable notation for classical Indian music but none of them has been successful presumably because they all lacked in something or other which militated against a general acceptance by musicians and musicologists. One of the earliest of such attempts was by Shri T. M. Venkatesha Shastri who, in 1892, adopted a Chart System of 13 squares in which each square represented the flat or sharp variety of swaras. This notation did not satisfy fully the musical requirements of classical music and never came into general use, apparently because it was difficult for the eyes to scan 13 squares at a time and there was no provision to cover shrutis. Other attempts by writers like Rev. Popley, Abraham Pandithar and others have also been unsuccessful.*

In 1960 Mr. Howard Boatwright of U.S.A. published a book of Staff Notation for Indian Music. This notation also is, in my opinion, unsuitable for vocal music for several reasons because, in common with the earlier notations, it also suffers from certain shortcomings, inasmuchas it is not easy to read and sing since the words of the song or composition are far away from their Swara notations and symbols and the tonal variation and Shruti intonations, which are the life and soul of classical music, are not symbolised. At the best this notation may be acceptable to instrumentalists, despite its cumbersome marks and symbols.

Recently however a music teacher of Mangalore Sri Srinivasa Udupa B.A.,B.L., has published some books on Music intended for Primary and Secondary Schools, in which he has adopted a

*In 1893, December appeared the first issue of *Oriental Music* by Mr. Chinnaswami Mudaliar in which this pioneer musicologist had given Carnatic songs in Staff Notation.—*Ed. V.R.*

chart system of 22 squares, each square representing a shruti serially numbered from 1 to 22 according to the number of shrutis in an octave. Though commendable for teaching music in Elementary Schools, it suffers from the same defects as the earlier notations since the eye cannot scan 22 squares at a time and reading becomes difficult. The scope of this notation is, therefore, limited.

The present writer, as a vocalist, has tried to follow the various notations, including the letter notation systems in general used both in the North and South of India and he is convinced that the existing systems are inadequate to preserve the most important aspects of Indian Classical Music, namely the merging of Swaras and Srutis and the production of gamakas and sound flextures relatively to the words of the song or composition. With a view to remove this lacuna in our musical system, I have developed a new visual notation based on the seven square Chart system in which the merits of the earlier systems have been retained minus their defects and a few new elements have been introduced to enable any one with an elementary knowledge of Swaras to read music. It may also be written to enable even beginners to practise music even from the beginning of Swaravali exercises. The notation is flexible enough to allow further improvements by musicians of merit and thus preserve for future generations along with Tape recording, some of the most intricate and transcendental sound flextures and renderings of Ragas and compositions of our musical giants who are passing away one by one without leaving any trace of their high art for want of an adequate and suitable notation.

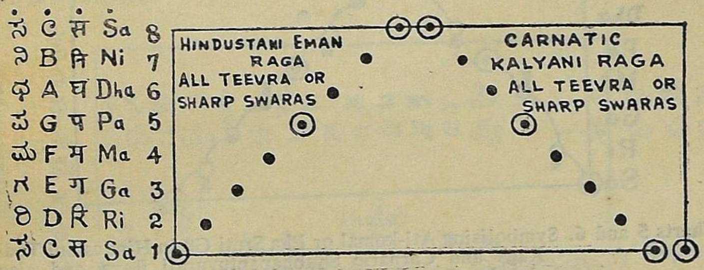
The notation opens up a vast field of development of our melodic system along harmonic lines, by making it possible to write or compose vadi, samvadi and anuvadi chords along western lines and thus fill in the missing link in our system.

The notation is fully described below in visual charts and figures 1 to 10.

Charts 1 and 2

Ascending Tempo

I Bilampath Tempo II, Descending Twice



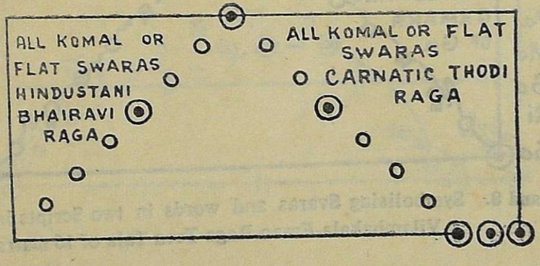
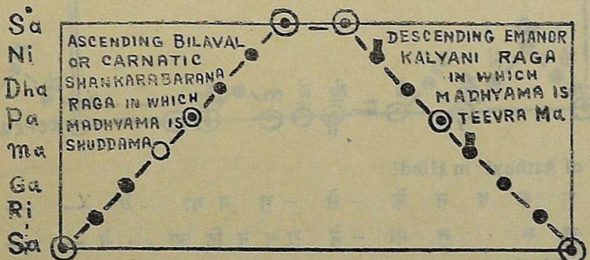
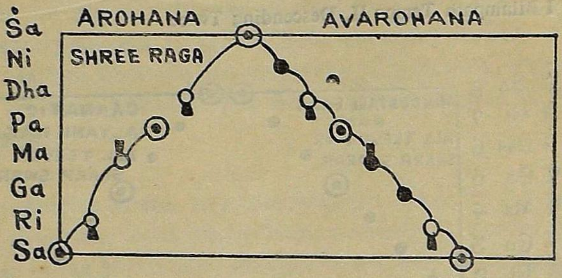


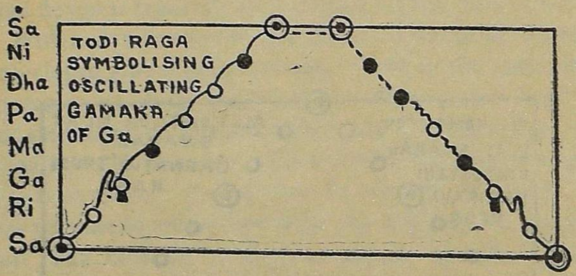
Chart 3. Symbolising Komal, Teevra and Ati teevra Swaras and pause.



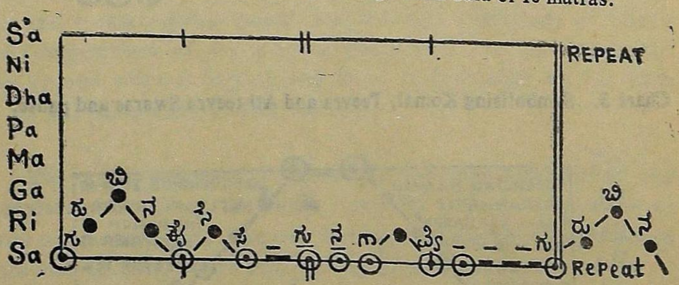
Charts 4. Symbolising Ati-komal and Ati-teevra Svaras and Meend or glide. Hindustani Shree Raga in whieh Re is Eka Sruti and Ma is Chatusruti.



Charts 5 and 6. Symbolising Ati-komal or Eka Sruti Ga in Hindustani Todi Raga and Carnatic Shubhapantuvarali Raga and also showing Gamaka and chain Tanas and prolonged words or pauses.



Charts 7 and 8. Symbolising Svaras and words in two Scripts in Tempo I Vilambakala Eman Raga Teen Tala of 16 matras.



1st Part of Asthayi in Hindi

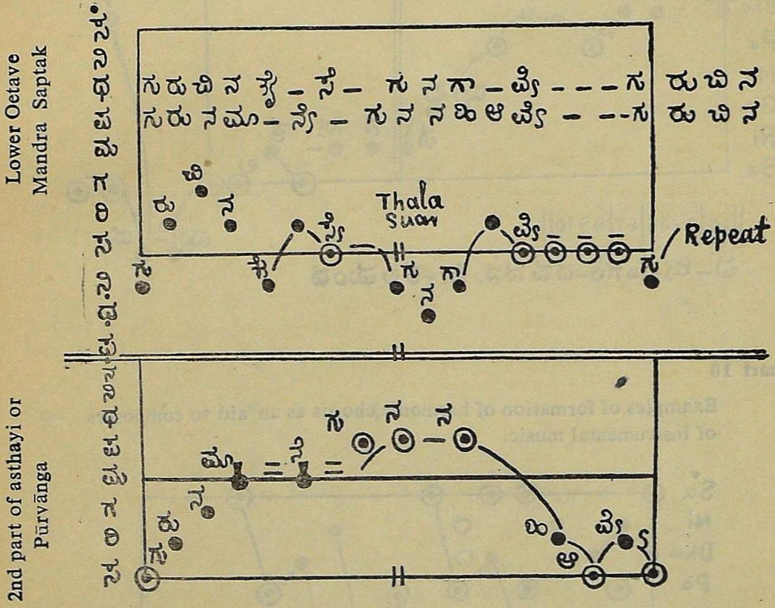
गु रू ब न के – से – गु न गा – वे — — —

गु रू न मा – ने गु न न हि आ — वे — — —

2nd part of Asthayi in next.

Tempo I Bilampath tritala 16 matras Asthayi-words in Hindi Script as above

Raga Eman, Carnatic Kalyani
Chart 8 (Continned)
2nd part of Asthayi of
Chart 8 in Eman Raga



Antara may be notated in the same way mostly in Uttarānga or upper tetrachord.

Chart 9

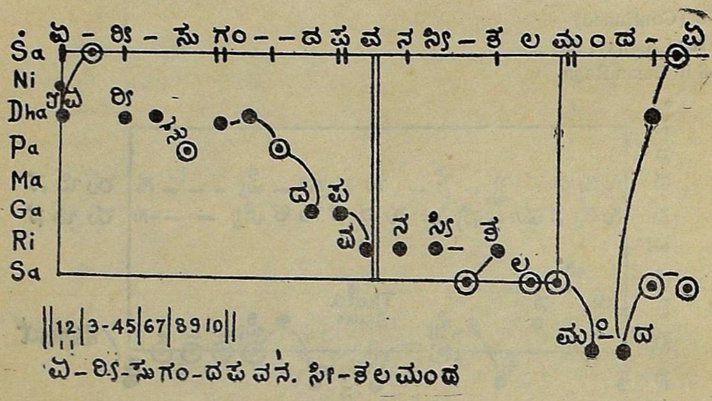
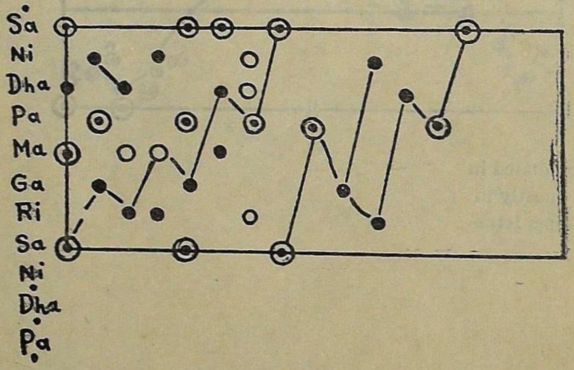


Chart 10

Examples of formation of harmonic chords as an aid to composers of Instrumental music.



Brief description of the visual chart notation

The Chart consists of 7 horizontal lines and squares on a graph paper. Each horizontal line represents one Swara out of the 7 Swaras of the diatonic scale Sa, Ri, Ga, Ma, Pa, Dha, Ni. Thus the 1st, 2nd, 3rd, 4th, 5th, 6th and 7th lines stand for each of

the above Sapta Swaras. These are the usual serial numbers given to the Sapta Swaras and are easy to remember and locate by sight since the eye can scan the entire range of 7 lines. This is illustrated in Chart 1. The chart contains also vertical lines enclosing squares between them. Each square horizontally represents time measure of one Matra or four Akshara kalas which is a basic rhythm in Indian music. Vilamba or slow tempo is when music moves at slow speed of one square for each Swara or letter of the song and this is written in the Heading of the Song in Roman letter I.

II Madhya laya - is double speed of I.

III Drut or Fast laya is double of II.

Thus when music of the melody type moves in vertical direction of higher or lower pitches or Srutis and also in the horizontal direction with respect to time measure it takes a curve pattern and gives a visual picture.

Chart 1: Chart 1 illustrates: how the Swaras and Srutis are represented in the Chart. *All teevra or sharp* swaras are marked on the respective lines with a dot or large full stop ○ at the top right hand corners of each square, Shadja and Pancham being fixed and unchangeable Swaras are marked with a dot and a circle around like a Bull's eye thus ⊙ . This can easily be distinguished while reading from the notation.

Chart 2: All Komal or Flat swaras are marked on their respective lines with a round undarkened Circle thus ○ (without filling). This is illustrated in Chart 2 both ascending and descending in one avarta of 16 matras.

Hindustani and Carnatic Music systems employ not only Teevra or sharp and Komal or flat swaras but also Srutis or microtones which are slightly higher or lower in pitch than the above Teevra or Komal swaras in certain Ragas and Compositions under different names and nomenclatures. These are represented as follows :—

Srutis higher than the Teevra swaras on their respective lines are marked with a horn or stem on the top of the dot or

fullstop — thus ȯ: Srutis lower than Tīvra thus Q. Similarly Srutis higher than Komal. Circles on their respective lines are marked with a stem on the circle, thus ȣ, stem ȣ higher : ϱ stem lower. Thus all the 22 shrutis of the gamut and some more are represented in this notation for aesthetic purposes ; but in the majority of Ragas and Compositions only two dots and two circles with stems are required.

These are fully illustrated in the following charts from 1 to 10.

Chart I:—Chart 1 illustrates all Teevra or sharp Swaras, how the Sapta swaras are serially numbered and how each is marked on the respective lines. The Swaras can be sung progressively in one circle of 16 matras or squares.

In Vilamba Kala I—While ascending or descending all are Teerva swaras.

Chart 2:—Chart 2 illustrates all Komal Swaras in the ascending and descending order on their respective horizontal lines. For this purpose Teevra swaras or dots may be regarded as Chatusruti swaras of the Gamut and all Komal Swara circles may be dvi-shruti intervals of the Gamut. This is only for uniformity of nomenclatures in the North and South of India.

Chart 3:—Illustrates Hindustani Bilawal Raga and Carnatic Shankarabharana Ragas in Arohana only and [Hindustani Eman and Carnatic Mecha Kalyani in Avarohana only (descending).—

Chart 4:—Illustrates the use of Srutis higher than Teevra or lower than Komal in Arohana or Avarohana of Hindustani Sri Raga in which Ri is lower than circle O and Ma is higher than dot.

Chart 5:—Illustrates Ati komal Gandhar of Hindustani Todi Raga and of Subhapantuvarali of Carnatic system in which Ga is lower than circle.

Chart 6.—Illustrates how the Swaras are joined crosswise, diagonally, while ascending and descending whether in a meend or glide or in a Gamaka or prolonged syllables or in chain or saw-tooth Tanas etc.

Chart 7.—Illustrates how the words of the song or composition can be written above the Swara symbol in two scripts (if necessary) since the empty space above the Swara can be used with advantage so that reading and singing are made easier.

Chart 8.—Illustrates actual example of a composition in Tritala 16 matras in Vilamba laya (I laya) in two scripts namely, Hindi and Canarese in Eman Raga.

Chart 9.—Illustrates actual song in Japtal 10 matras madhya laya tempo II of Hindustani Boop and Carnatic Mohana Raga in two scripts Tamil and English Roman script.

Chart 10.—Illustrates how harmony can be introduced into our music by composing chords formed of consonant, dissonant, (direct or indirect) Vadi, Samvadi relationships, since the chart notation permits of such simultaneous notes in Violin, Veena, Sitar or other instruments.

This I submit to the Conference of Experts of the Madras Music Academy for approval, correction or improvement of the Notation. If generally approved a book of 50 Ragas and compositions suitably notated will follow.

MELODIC PERCEPTION

Dr. B. C. Deva, *New Delhi.*

Sometime or other we must have asked ourselves the question, "How is it that a set of notes held together become a tune? What is the mechanism that binds them together?" These are indeed very fundamental and difficult questions. We shall try to find a few answers in the phenomenon of perception.

Essentially perception is the ordering of sensation. The various stimuli like light energy, sound energy, pressure, etc. fall on an organism. The organism experiences these as sensations. These sensations are organized into 'recognizable' patterns. This process is, in short, the method of perception. We know that sound energy falls on our ear in the form of a pressure wave. The ear transforms these into electrical impulses. These are sent to the brain when 'sound' is heard. A person then says that he has heard a 'sound'. A repetition of the 'same' sensation is given a name as a '*swara*', a 'word', etc.

We shall examine some of the underlying factors of perception which are at the base of the organization of sensations into patterns.

1. *Proximity*: The stimuli reaching us must be close to one another in space or time. For instance see Fig 1. The two stars

* *   *

Fig. 1.

on the left are grouped together and the one on the right is left off isolated. In a similar manner, notes nearer one another are easy to perceive or sing. If you are given the notes *Sa*, *Re*, *Pa*, *Dha*, *Sa*, *Sā* and asked to arrange them into a pattern, most probably you will arrange them as *SaRe*, *PaDha*, *SāSā* and not as *Sa*, *RePa*, *DhaSāSā*. This is because *Sa* and *Re*, *Pa* and *Dha* are closer to one another than *Re* and *Pa* or *Dha* and *Sa*.

2. *Similarity*: When we have for instance a group of dots and crosses as in Fig. 2, what is the pattern we see at a first glance: rows of dots and rows of crosses.

```
. . . . . . . . . . .
x x x x x x x x x x
. . . . . . . . . . .
x x x x x x x x x x
. . . . . . . . . . .
```

Fig. 2.

This is because we tend to group similar things together, though other patterns are possible in this figure. Similarly notes in similar octaves are grouped together, as *Sa Re Sa Sa, Sā Rē Sā Sā*. You will not sing them as *Sa Re Sa Sa Sā, Rē Sā Sā*. Similarly in a set of notes like *Sa Re Sa Sa Pa Dha Pa Pa* you will tend to group them into patterns as *Sa Re Sa Sa*, *Pa Dha Pa Pa*, for such groupings are similar. This perhaps is also the basic principle in the construction of *alankar*.

Perhaps this is also the essence of *samvadi* in a *raga*. What the ' vadi ' does in its tetrachord (*ang*) the ' *samvadi* ' does in its own. If the *vadi* is *Ga* and ' samvadi ' *Dha*, then it is very probable that *Ga Ma Re* finds its counterpart in the *raga* as *Dha ni Pa*. Both tone groups are *similar* in musical intervals.

3. *Continuity*: When a set of dots are 'in a line' or follow a 'curve' they are more easily perceived. Similarly a straight movement (*saral tan*) is more easily grasped than say meandering movement (*vakra tan*). Compare Figs. 3 and 4.

Fig. 3

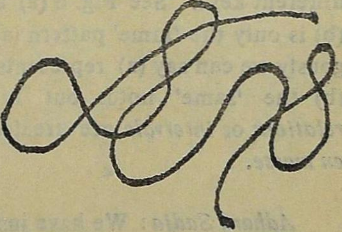


Fig. 4

4. *Closure*: A most important factor of perception is closure. Even when a pattern is not completely seen or heard, the

mind supplies the necessary details and perceives a whole. See Fig. 5. It is the picture of a hand. However, if you see critically you will note that the lines are not fully joined. There are small gaps. But you still perceive the figure to be that of a hand. This happens in hearing also. Speech and music often can be very much disturbed and distorted, as in an old gramophone or a noisy radio. Yet you can perceive what the word or song is.

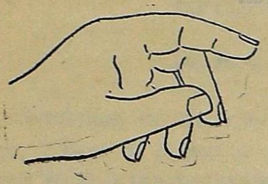


Fig. 5

By receiving a set of stimuli of the 'same' nature again and again, we learn to know their relations and remember their pattern. Thus by hearing the same type of musical intervals, we begin to perceive their inter-relations and patterns which we call a '*raga*'. This whole pattern becomes a constant 'whole' for us. We have now in our minds the whole and not the individual pitches. That is, we have given this group of notes and their relations a 'constancy' and called it a *raga*. This is the reason

x . x . x . x . x — (a)

x . x . x . x . x — (b)

Fig. 6.

why we can recognize a *raga* to be the 'same' even when sung in different keys. See Fig. 6 (a) and (b). We can easily see that (b) is only tho 'same' pattern (a) transposed to the right. Analogously we can say (a) represents *Sa Re Ga Ma* in one octave and (b) the 'same' notes but in a different octave. The tonal *relations* or *intervals* are treated as 'constant' and transferred *en masse*.

Adhara Sadja: We have just seen that a set of dots or sounds can be built up into a pattern. In music such a pattern is called a tune or a *raga*. One of the most important facts that we have to note is that such an 'organisation' of sound requires a base which holds the tones together, like the foundation for a building.

This is the tonic (adhara svara) which we call the *sadja*. It holds the other six notes together. Thus any sound can get *sadjatva* and become the tonic which is the basis of tonal organization. When we use a tambura or any other drone (*adhara nad*), we are giving an external form to this tonic.

While the above factors are some of the simple psychoacoustical factors, the major problem is the integration of these into a melody. It would be worthwhile considering the fact that integration involves the relation of the past event to the present, and perhaps a foresight of the future. In other words, the perception of music, as any other perceptive process can be defined statistically in terms of the probability and order of occurrence of any musical element.

This is a problem in the study of message and the information theory and cybernetics provide ample scope for work. The field, new and inviting, is vast and intricate. The problem is only referred to here as well worth a study.

The interested reader may refer to the following :—

I. Deva, B.C., Raga Rupa, *Jl. Mus. Acad*, Madras. XXXIII, 1962.

Deva, B.C., The Psychology of Drone in Melodic Music. *Bull. Decc. Coll.* Poona, 1950

2. Pinkerton, B.C., Information Theory & Melody, *Scientific American*, Vol. 194, No. 2, P. 77-87.

3. Ramabhadran, G.N., *The Mathematical & Psychological Probabilities in Music Composing.*

4. Shannon C. E. & Weaver, W. W., *The Mathematical Theory of Communication.* (University of Illinois Press, 1949)

A COMPARISON OF VISUAL AND AUDITORY PERCEPTION IN MUSICAL EXPERIENCE*

G. N. Ramabhadran

The pitch of sound waves is a physical reality while the 'svara' is a concept. Similarly, the sequence of notes in the melody is the physical reality related to the concept of 'raga'. The concept can of course be acquired by psychological experience without ever directly knowing by measurement the limits of physical reality beyond which the particular stimulus is not recognised as an exemplar of the class constituting the concept.* But to acquire the concept it is enough if a sample of the unmistakable characteristics of the several possible stimuli is given, because, the brain, ever acting as a sampler and scanner for patterns—'patterns' are 'habits' in another form which eased and facilitated 'learning'—and the brain can generalize and visualize the characteristic in all kinds of situations in which it can occur, and thereby form the concept for that characteristic. A child burnt by a lit piece of charcoal can very easily generalise and conceive of all glowing things as hurtful. In the essay I shall be trying to review what is the physical reality in the svaras and their sequences, the very sample of which forms the characteristic for the class—that make one say, for example, 'Ah, this is Sriraga'.

Now, the characteristic that would identify the concept of a particular 'svara' is the degree of commitment or attachment to the 'rasa' which that 'svara' is supposed to signify. 'Commitment' is

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*The term psychophysics is used in this paper in a very limited sense. This distinction is important viz., a photo-electric gadget can be made that operates a relay only with, say, blue light; but it cannot represent the pleasure a man derives from the blue colour of light from the distemper on the walls of his room or the bed-sheet on his cot. To explain the man's behaviour it might be necessary to assume a 'mind' which is not required in the case of the gadget. But the stimulus-response pairing occurs in both cases. In music, definite psychic states remain paired to specific musical intervals and inflections; it is this pairing that I am concerned with here, not the operation of the "mind"—merely to see whether the 'perspective' in ragas has got anything to do with this pairing.

meant in this way:—suppose we go to a scientific exhibition and ask in a hurry the policeman at the gate which way it is to stall No. 27, and we suddenly realise the policeman is none other than an ingenious and realistic automaton set by the scientists to answer all ordinary inquiries, and even if the automaton gives the correct answer we feel let down. In the case of a live policeman even if he is unable to guide us properly we go away satisfied thanking him for the trouble in trying to help us. Here the concept of 'help' is linked to the attachment to the sense of pleasure derived from the association with the helper. But, it should be observed, commitment comes only with the particular. To the stimulus of the suggestive-word 'helper' the brain responds by an impersonal understanding as the name of a class; then, the class is identified as a group of persons, things or even just events and phenomena in life that are 'helper'; and then to the particular 'helper' to which we are attached. So is the concept of the 'svara' called gandhara for example. Then,

Ga:—is a name for a certain difference in pitch or musical interval

Ga:—is the group of srutis or pitch levels from the Sa of drone (key, or from any other specified level of pitch) the group easily recognised; and

Ga:—is finally identified by the commitment of the hearer's aesthetic sense to the emotion or 'rasa' associated with 'Ga'.

I chose gandhara because I can give some excellent examples. There is an extraordinary sense of peace and satisfaction in the following piece by Muthu Thandavar.

Raga Mohanam: Tala Rupakam

Ga, Ga,	Ri, Sa, Sa, Sa,	Sa Ri Ga Ri Sa, Sa Sa Da, Pa,	
A......ru	ma run doru	ta...ni......	ma run . .
,, Da,	Sa, Ri, Ga, ,,	Ga, , Da	Pa, Ga, Ri Sa, ,
......Am	ba . . bat . . te . .	kan...de......ne......	
,, Ga Ga	Ga, Ga, Ri, Ga Pa,	Ga Pa,	Ga Pa, Pa, ,,
......Tiru	ma run du dan	pa...ga	ma run du... i

and so on. Tradition has it that Muthu Thandavar burst into this song ex tempore. So did Tyagaraja in his song "Nannu

Palimpa" also in raga Mohanam, also expressing an extraordinary sense of satisfaction when presented with a picture of Shri Rama. I shall give only one line.

,, Ga Pa Ga Ri, Sa Sa Ri, Ga Pa Ga Ri Sa Ri Ga Ri Sa Da Pa, |
. . Nan nu Pa...... l i m...pa |

., Da Sa, Ri Ga, | Ga, Ga, Ga, Ri, Ga Ri ||
...... na da chi vach . . | chi ti vo .... ||

(As before, I have used the notation Ri, Ga Da for the sharp notes; ri ga da for the flat ones. The underlined notes are in half time). I can also mention one more example, that of the opening benediction piece in Arunachala Kavirayar's operatic "Ramayana," beginning "En palli kondeer ayya?" It is again in Mohanam with Ga predominant and here again tradition has it that he burst into it ex tempore on elation at the point of publishing his magnum opus before a very learned audience in the Srirangam temple hall. One has only to contrast these with the merely descriptive composition in Mohanam by Papanasam Sivan (starting "Kapali") to understand the rasa signified by gandhara; appropriately, in Sivan's composition the gandhara is not predominant.

Since our musical system is based on tonal-perspectives by progressive but cyclic shifting, it should be possible to test the concept of rasa associated with Ga by its inversion. The inverse of gandhara is dhaivata; as the pitch of gandhara increases the pitch of its inverse naturally decreases ; i.e., ga ——→ Da and Ga ——→ da. But it is only a matter of degree whether we take ga or Ga for testing for the concept of gandhara, or whether we take the da or Da for testing for the concept of dhaivata. If Ga represents a sense of satisfaction by fulfilment of expectation, ga can represent satisfaction by a vague form of resignation or "demand-less-ness"——hence the plaintive nature of Karnatic raga Bhairavi, Manirangu etc. An example can be cited—— Tyagaraja's "Ranidi radu" in Manirangu.

1. * Ri, Ma Pa, | Ma ga, Ri | Sa, , , || Ri, ,*
* Ra...ni di...... | Ra............| du...... ||*

2.* Ri Ma Pa, | Pa ni Pa, | ma Pa ni Pa Ma Maga, || Ri, ,*
* Ra......ni ...... | (Ra...... |) du...... ||......||

Observe the impression which the comparatively prolonged ga creates among all other notes. With that we go to the inverse.

The da (komal dhaivata) which inverse of Ga (Swayambhu gandhara) is ever associated with pleasure that always goes with pain——like the proverbial lover's pinch that hurts and pleases at the same time——i.e. Viraha-tapa of Sringara rasa (yearning in Separation). The rasa represented by the Da (harmonic major sixth), should by our argument be a mood where the sense of pain should be diluted, nor the pleasure showy, such as for example when one can boast of having found a good way to do things at the same time piqued no one is prepared to use it. Now, a note may be strong in a raga in several ways: (a) by being the most frequent, (b) by being accented with the rhythm of music, (c) by being the turning points and (d) by being emphasized as the starting or end note. The last sort of Dhaivata can be found iu Tyagaraja's "chakkani raja marga"; that is,—

;, Da, ni Da, Pa ; ; | Da Pa Ma Ṁa, and
chik ka ni Pa...... i.........lu..................

Pa, Da ni, Da ni Da ni Sá, , ni Sá, ||
mee ga da yum ....da ka ||

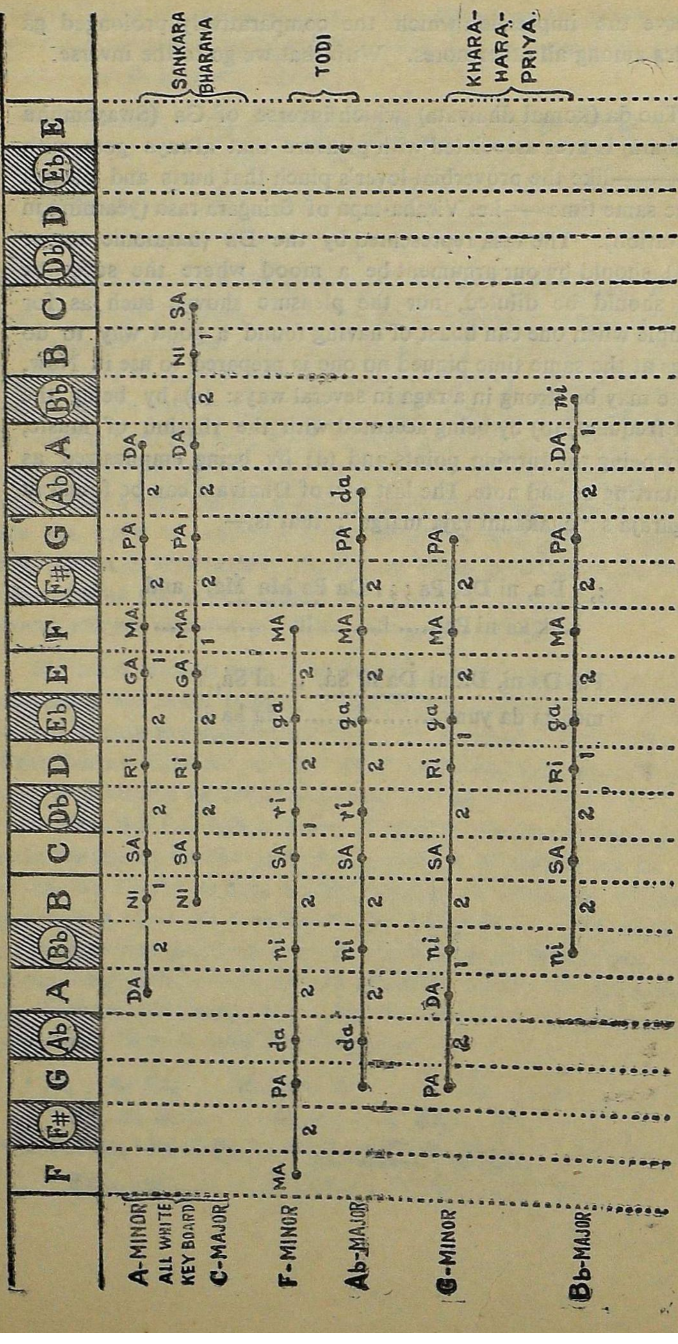

Fig 1. The Piano keyboard illustrating the equivalence of ragas obtained by shifting of keys, and also showing that Indian music is not "off key".

In these words the composer wonders in a very personal sort of way why should anyone want to imbibe liquor when sweet and nutritious milk is available ; indeed, it is interesting to note that in the bulk of Tyagaraja's music and experiments at new ragas, there is predominance and most frequent occurrence of the phrase DaŚa. One may also compare Tyagaraja's Mohanam composition "Nanu palimpa" in the line :

*Pa ga , Da ga , Pa' , Da' , Sa' Ri' Sa'Ri'Ga'Pa'Ga'
*Ka ra mu na sa . ra . ke..............................
Ri'Ga'Ga', Ri'Sa' Ri'Ri' Da , I Sa'Da Pa,DaPa Pa, II, , *
dam... ... da . . kan........... I ti...... to.............. II. . *

with Papanasam Sivan's in Todi :

da , , , ni , da ni sa' , sa' , da , ni , sa' , , , II
vel........... ma...... ru...... vu...... ka...... ka... ma... la......... II

in both of which the words mean the same thing (languages Telugu and Tamil respectively) ; but the difference in the emotional import of the two is quite explicit, illustrating the difference between Ga and da.

Inversion has been treated with some length because that is the basis of many simple measurements. The thing to be measured is "poured" into the "unit" or vice versa, either directly or by imputation, to assess the quantity, There are the classic experiments of Piaget who wanted to find out if children develop ideas of quantity in this way. He put the same number of marbles in jars of different diameters and asked a number of children between 3 and 5 years of age whether they think them equal. Only a very small fraction of the children could guess correctly and the equivalence had to be demonstrated by pouring the marbles from one jar to another.

The musical implication of this is that, for example, Kharaharapriya can be taken as equivalent to the rishabha mūrchanā of Sankarābharaṇa, while Sankarabharana itself can be taken as equivalent to nishada murchana of Kharaharapriya.

In Piaget's experiments the children could not grasp the equivalence of the quantities because the *levels* in the jars were varying which the children could see directly : What they could

not see was the compensating factor of different diameters for the jars which had to be demonstrated specifically. A similar difficulty arises with practical singing. For example, Kharaharapriya can be obtained as the rishabha murchana of Sankarabharana, i.e., lowering its gandhara and nishada ; but Khararapriya can also be obtained as the nishada murchana of Todi, i.e., raising its rishabha and dhaivata. This is very much better illustrated in the key board of the piano — thus :

Sankarabharana	sa . . Ri . . Ga Ma . . Pa . . Da . . Ni Sa
(Ri murchana)	Ri . . Ga Ma . Pa . . Da . . Ni Sa . . Ri'
Kharaharapriya	sa . . Ri ga . . Ma . . Pa . . Da ni . . Sa'
Hanumat Todi	sa ri . . ga . . MA . . Pa da . . ni . . Sa'
(ni mūrchana)	ni . . sa ri . . ga . . Ma . . pa . . da . ni
Kharaharapriya	sa . . Ri ga . . Ma . . Pa . . Da ni — Sa'

Fig. 1 explains how from the all-white key board of C-major another all-white keyboard of A-minor can be got thereby deriving the minor scale. Using the minor scale, we can demonstrate the equivalence of Hanumat-Todi and Kharaharapriya which are only another perspective for F-minor and G-minor respectively.

A matter of historical importance can be noted here. Kharaharapriya mela whose reference notes are the same as the 'shadja grama' (basic scale) of the older Indian musicologists, can be obtained as G-minor, but if it is to be got as a major scale, that is possible only from B-flat, a note alien to the Sankarabharana mela. In other words, in present day Indian music, the Sa has become lowered to what would have been the ni (B-flat) of olden days, and in addition, in the South, the minor chords have taken precedence over the major chords. To the South Indian, the 'shadja grama' is B-flat-major, Kharaharapriya is G-minor while Sankarabharana is A-minor ; to the North Indian musician the analogue of Sankarabharana is still C-major.

This difference in attitudes is important and pertinent. If my delineation of association of 'rasas' with specific notes gives the impression that the level of notes is all in all, — the above discussion of shifting of keys as an off-shoot of inversion should correct that impression. For, a raga is not

merely a sequence of notes but the totality of aesthetic sense and concept which includes the note-levels, the manner of approach, the inflexions and even the unpronounced notes. As a specific case, we may consider a raga obtained as a major scale mūrchana and also as a different minor scale mūrchana. The major scale has a semitone interval sequence of 2-2-1-2-2-2-1 between successive notes while the minor scale has 2-1-2-2-1-2-2 after the key. Then at some points the voice accustomed* to major scale singing would be trying to extend the pitch difference while the voice accustomed to minor scale singing would try to restrict the swing at the same points, and vice versa. This clash of attitudes is inconsequential in any equally-tempered scale, and is all right with music without the system of 'raga' but disastrous to the Indian system.**

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*While in the West, the system has moved form the voice-generated music (such as the poly-phony of Palestrina) to the "mechanical" equal temperament of the piano, and thence to the formless modernity of electronic music, in South India, the music has moved form the instrument-based 'paṇ' and the several varieties of 'yazhs' (types of harps) to the voice-generated music of Tyagaraja although the transition was assisted by the upper partial content of the vina and the adoption of the violin. It therefore becomes necessary to consider the mechanism of hearing and intonation in its consequences to South Indian music.

**Bach actually used it to good effect by a technique termed 'modulation'. It sounded very radical in those days when he opened his No. 1 Symphony with a chord in A-minor passing through G-minor to C-major. But that was possible because Bach used equal temperament. In addition to the difficulties of perspective involved in change of scales and shifting, in Indian music there is a further difficulty exemplified by the following. In Madhyamavati the third note is 1x10/9 x 6/5 or 4/3 (perfect fourth) ; if we were to shift the key to obtain Hindolam, then the third note is 10/9 x 6/5 x 9/8 or 27/20, a note higher than perfect fourth by a comma (adhara sruti), which is a false note for Hindolam. Therefore if we use 27/20, the mode still sounds as Madhyamavati. The South Indian's theoretical trick to facilitate such shifting and microtonal differences is to make extensive use of the kampita gamaka, which is only occasionally used by the North Indian musician. Naturally in some ragas inflexions downward or upward as the case may be cannot be allowed because the Pa (note G) is not variable. One must notice that in fig. 1 also, only Sa, Ma and Pa positions do not change.

This would give one reason, among others, why some ragas are prevalent while others are not; for example the combinations:—

Bhūpālam	sa ri . . ga . . . . . . Pa da . . . . . . sa'
Rewagupti	sa ri . . . . Ga . . . . Pa da . . . . . . sa'
Mohanam	sa . . Ri . . Ga . . . . Pa . . Da . . . . sa'
Sankrandana-priya	sa . . Ri ga ... ... Pa ... Da ... ... sa'

are found to be in use by the musicians of South India while the following combinations are not:

sa ... Ri ga ... ... Pa da ... ... sa' and
sa ... Ri ... Ga ... ...Pa da ... ... sa'.

The reason is that ri–da and Ri–Da are acoustically natural pairs while Ri–da is not: *When Gandhara is also present, these pairs require* two contradictory perspectives and trends in approach which the voice cannot manage at once. Such a tendency was demonstrated by the author in his previous article "Mathematical and psychological probabilities in music composing."

Assuming, for reasons to be discussed in a later article of the author, that frequency recognition and pitch discrimination are by phase comparison at full-wave nodal points and "perspective" makes it natural for the voice to swing in harmonic intervals, the trick which post-Tyagaraja South Indian music would use to facilitate the shifting of keys and perspectives, is to introduce circulatory movements around the normal pitch levels stipulated for the scale from which the raga is derived; for example, in Mohanam, the Da swings between 5/3 and 12/7. But in some cases of course certain perspective shiftings are 'impossible' in the musical sense, because the Sa and Pa are immutable, and the Ma (perfect fourth) cannot be lowered* although it can be raised to r.f. 11/8. That is why some ragas sung by a particular voice are so enchanting and not when sung by some other musicians. In fact

*The only exception known to the author is the raga 'Nilambari' a soporific raga whose characteristic phrases are found in folk-music the world over.

if we carefully observe the choice of ragas in a concert one would be surprised at a consistency of perspective therein which is a characteristic of that musician and remains so at least throughout that concert—and any raga attempted outside this being unimpressive). Such eka-sruti gamaka introduced in post-Tyagaraja South Indian music can be of five varieties, viz., (1) comparatively slow swing form a harmonic note to another and back ; (2) comparatively fast and repeated swings from a lower level to end on the appropriate position for the scale and (3) similar movement in the reverse ; (4) the "press" and (5) use of a crushed note in-between when a note is repeated.

Each of these inflexions or 'Gamaka' is associated with one variety of 'Rasa'—even as the notes themselves are associated with five classifications of the rasas as given in the previous article of this author " The mathematical and psychological probabilities of music composing". One has only to sing the following pieces in which the same kind of 'Gamaka' occurs on different notes to see the similarity of effect :–

1) Raga-Kedara : Adi-Tala : Composition "Rama nisa pai" by Tyagaraja :

m
Pa Sa, Ri, MaGa, Ri | Sa Ri, Sa Sa, | Sa Sa Sa Ni ||
...Ra ma nee......... | Pai......... | ta na ku...... |

2) Raga-Todi : Tala-Rupaka : Composition " Ninu Vina " by Tyagaraja :

m m
Sa Sa | Sari ga, , || , Sa Ma | , Ma ga, ri ||
Ni nu | vi......na...... || Sukha | mu... ga na ||

3) Raga–Begada : Tala–Adi : Composition || "Nādōpāsana " by Tyagaraja.

mm
, , Ma , , Ma Ga Ga, | Ma , Pa, | , Da Pa , ||
...... Na ...... do ...... | Pa ...... | ......Sa na ...... ||

And (4) The masterpiece in Raga 'Darbar', Tala-adi by Tyagaraja in which four different swaras in a single line are 'kampita

Gamaka' enhancing the plaintive and supplicative effect of the meaning purported to be conveyed by the composition:—

m m m
, , Ri , Pa, Ma, Pa Ma, Da Pa Ma Ri , ga , , Ri Sa, |
......Mun du ve.....................nu...... ga ...... ni ru |

m m m
, , ni , , Sa Ri, | Pa Ma Ri ga ga Ri, Sa, ||
......Prak ...... ka la ......| to......................dai ...... ||

Certain ragas, because of their structure, can utilize only one kind of 'Gamaka' on any particular svara although there are others in which more than one 'Gamaka' can operate on the given note. But we should normally expect that in any composition the dominant mood for 'rasa' is the same throughout or with contiguous parts within it ; therefore we expect the 'Gamaka' utilized should be the same. Often however we encounter a piece like Tyagaraja's "Tulasi" in raga Maya-Malava-gaula. This is a piece in which only the Ni occurs consistently with a single 'Gamaka', the 'Nokku' or upward press, while all the other notes are ridden with several 'Gamakas', the worst offender being Ga. (Incidentally, this amenablity to several 'Gamakas' on all the notes may be one of the reasons why Purandaradasa selected this raga for beginners' exercises when he systematized musical teaching.)

The very opening line in Tyagaraja's "Tulasi" has three different 'Gamakas' on Ga :—

x m
Ni da | Pa , , Ma Ga Ma || Pa da Pa Ma | Ga, ri sa Ni,||
Tu la | Si ......da la || mu ...... la | che sum .... ||

o O o x x
Sa , , Si / Ga Ga Ga , || Ga Ma / Pa Pa M Ga, Ma ||
to......... / Sha mu ga...... || Pū...... /......jim...tu ||

The x represents an upward press, the m a "valley" from a higher level to lower level and again up, and the o a circular movement. In such cases the composition has no specific dominant mood, and it turns out to be a formal prayer, catalogue,

or quotations and mythological allusions without expressing 'personal' opinions. This piece from Tyagaraja for example merely catalogues the several flowers he could lay his hand on for the 'Pūja' or worship. We might term such a situation as 'neutral' —absence of any mood—and must very carefully distinguish it from "Shanti Rasa" (which is a positive sense of peace and happiness). This distinction I would again touch upon a little later. This absence of any mood results in a peculiar anaemic quality in the music, and a faint feeling of "dragging on", in spite of the obvious evidences of the master mind of the composer.

Pairing of certain pitch levels with specific emotional reactions, i.e., 'Svara' to 'Rasa', undoubtedly exists; so also 'nuances' to 'Gamakas'. For example, Ri can be R.F. $\frac{10}{9}$ or $\frac{9}{8}$, or with the 'Gamakas' $\frac{10}{9} \rightarrow \frac{9}{8}$, $\frac{9}{8} \rightarrow \frac{10}{9}$, $\frac{10}{9} \rightarrow \frac{9}{8} \rightarrow \frac{10}{9}$ and $\frac{9}{8} \rightarrow \frac{10}{9} \rightarrow \frac{9}{8}$, and similarly Ga can be $\frac{9}{7}$ or $\frac{5}{4}$ or $\frac{81}{64}$ (septimal, harmonic and pythagorean major thirds) or with 'Gamakas' $\frac{5}{4} \rightarrow \frac{81}{64}$, $\frac{81}{64} \rightarrow \frac{5}{4}$, $\frac{5}{4} \rightarrow \frac{9}{7}$ $\frac{9}{7} \rightarrow \frac{81}{64}$ etc. etc. The emotional reaction is all different with every combination of them. One can be angry with a friend, violently so with an enemy, and annoyed with the stranger,—a door-to-door salesman, may be, trying to sell something in which we are not interested—and we may be so peeved that we may say nothing and shut the door on him; and then of course we may simply refuse to get annoyed. The 'Gamakas' help to express these variations on a main theme, as it were;—unfortunately, these svara-rasa and Gamaka-rasa pairings have not been investigated scientifically. A beginning was made by Dr. B. C. Deva in this direction* and it is a pity it rested there. Dr. Deva investigated speech inflexions rather than music; he asked his subjects to stimulate emotions while reading some words and recorded their pitch variations, instead of producing sounds and assessing the emotional evocation in the subjects; he investigated only major pitch variations; he investigated only four specific emotional states rather than the

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* "Psycho-physics of speech-melody" by Dr. B. C. Deva in 'Sonderdruck aus der Zeitschrift fur Phonetik und allgemeine Sprachwissenschft". Part I in Band 10, heft 4; part II in band 11 heft 2-3 (1958); part III and part IV in band 13 heft 1 (1960).

five 'Groups' as such as given by Indian Musicologists ; and the "neutral" of his Spech-melody does not correspond to the "neutral" in music which was just now described above. These

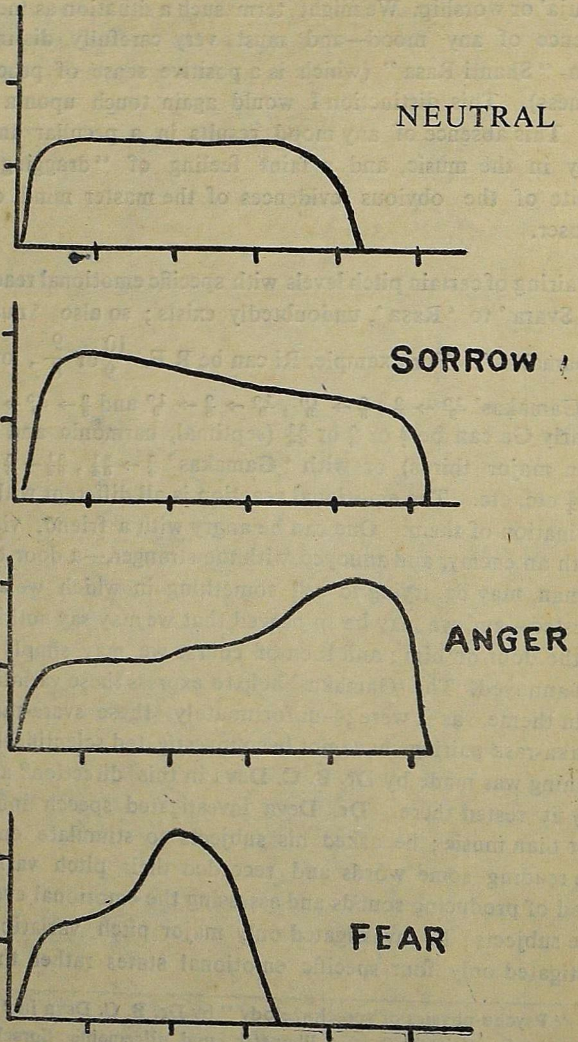

Fig 2. Showing general trend of pitch in voice inflexions (adopted from Dr. Deva.)

negative aspects of his work do in no way detract from the quality and correctness of his studies to the extent they were done. In so far as music is concerned, one has only to compare such ragas like Vakulabharanam (with SA' ni Pa Ma Ga ri sa) and Vasanta-Bhairavi (with Sa' ni da Ma Pa M Ga ri sa), or ragas like Kambhoji (with Sa ni Da Pa Ma Ga Ri Sa) and Saraswati-Manohari (with Sa' Da ni Pa Ma Ga Ri Sa) and see what these kinks in the svara-phrases imply in emotional 'commitment' to realize the significance of Dr. Deva's work. The results are given qualitatively by the approximate graphs in Fig. (2). The graphs were analysed period by period on one hand, and at intervals of 0·04 sec. only on the other. Because of the infinitesimal nature of the first analysis, inflexions and not range of pitch variations were important, while because of the comparatively long intervals in the second analysis the range assumed importance. These represent the results at the infra-conscious and the conscious levels respectively. We shall be concerned for the moment with the conscious level only. For, let us take the

m
example already given; Pa Sa, Ri, Ma Ga, Ri / Sa Ri, Sa / Sa Sa Sa Ni // ... Ra ma nee .... / pai ...... / ta na ku ...... //

This is in common beat of 8 units totalling say 4 seconds for the singing of this one line, so that the time spent on each unit of

m
svara is $\frac{1}{2}$ sec., such as for the Ri shown with Gamaka, Ri, which is exactly the time interval investigated by Dr. Deva. Can we not transfer the general conclusions of his to music? That is possible. The ancient musicologists of India did not consider the emotion of sorrow or melancholy separately but bracketed it into a 'Rasa' group which they termed "Karuṇa" along with compassion, pity, — which are not yet 'love' — sense of satisfaction, something of resignation, and complacency - not yet "peace" or 'happiness'. The 'Karuṇa' group represents "mellowness" of the heart and mind. They assigned the svaras gandhara and nishada to this group. The diametrically opposite of 'satisfaction' or 'compassion' would be 'repugnance' (Bībhatsa) and 'anger' (Raudra): these are grouped along with 'fear' (Bhaya) under 'Dīpta'. Dr. Deva investigated 'sorrow', 'anger' and 'fear' and found, in the case of the first, the tendency for the pitch is to

fall off, while, in the other two cases, the tendency for the pitch is to rise by varying degrees. *The wisdom of the groupings done by our ancient musicologists is quite clear.* And the same tendency is carried in the 'gamakas' in music. One has only to study the compositions of Tyagaraja to compare the sentiment implied by the words and the ragas and 'gamakas' used to convince oneself of the truth of the statement. I recommend Tyagaraja because, after Purandaradasa, he is the only major composer who expressed his personal opinions, fears and pleasures, self-pity and annoyance with neighbours, however mildly, in an almost conversational tone of language, and he seldom, if ever, composed strictly formal prayers as Dikshitar has done. The mildness of Tyagaraja's expressions of the 'Rasas' could not demand force on the svaras but only the extensive use of the 'gamakas'.

It should be clear that there are three stages at which pairing of aesthetic sense and pitch occurs, viz., (1) levels within the groups of svaras such as R. F. $\frac{7}{6}$ (the delicate ga of Anandabhairavi), $\frac{6}{5}$ (the plaintive ga of Hindolam), $\frac{5}{4}$ (the satisfying Ga of Mohanam) and so on. The Ga of R.F. $\frac{81}{64}$ can be used persistently to indicate pleasure tinged with some tension. (2) Intervals between notes, such as vadi-samvadi for pleasure, vivadi for discord, and the major, minor and septimal chords and their inverses showing aesthetic intensities of varying degree ; —— and I shall add a nice example of an 'almost rakish' feeling (in the words of Prof. A. Lobe) in the Septimal da $\frac{63}{40}$ after septimal tivra madhyana $\frac{7}{5}$ and finally (3) in Gamakas and inflexions.

When we are to consider what should be the ends of the Gamakas, we come back to the question of what pitch-levels we can use for the svaras themselves ; *for if in a musical system, Ga of ratio 9/7 is preferred to 81/64* (although this would dilute the aesthetic import and bring it nearer to Ga-$\frac{5}{4}$), *or Ma of ratio $\frac{11}{8}$ is preferred to $\frac{27}{20}$, then in that musical system, the end of the gamaka should also be such harmonic notes.* This is the system adopted in post-Tyagaraja South Indian Music. As we cannot eat pickles for meals, but must only use them sparingly, so we cannot build music entirely with dissonance ; what appeals in it is often no more than the momentary attraction of novelty. As Mayer says it is a myth that the ear can be made to "like" all

sorts of musical intervals. And those who have the inclination should study the works of E. Mayer. Since again the main controlling factor in intonation is auditory feed-back, the voice naturally tends to swing in such harmonic intervals. When one realizes that pitch determination is by count of positive zero-crossings, and that pitch-discrimination and understanding of sum and difference notes and beats are by phase-comparisons at such zero-crossings, the correctness of Mayer's musical conclusion is evident. In this respect post-Tyagaraja South Indian music is an "improvement" i.e. the music is softer and mellower, a trend contrary to western music such as we see in Stravinski.

Leaving the discussion of the physics and physiology of the same to a later article of this author, it shall merely be stated as follows :-

(1) The simpler fractions represent pleasant intervals involving least effort from swinging from Sa or any other note; the more complex the fraction the more harsh the swing. The notes which the voice can "catch" and hold directly when the drone is going are,

Sa – 1 Pa $\frac{3}{2}$ Ga – $\frac{5}{4}$ Ri – $\frac{9}{8}$
Da – $\frac{5}{3}$ Ma – $\frac{4}{5}$ Ni – $\frac{7}{4}$.

For example, in Mayamalavagaula, the voice can certainly be trained to go direct as :

Sa ——→	ri ——→	Ga
1	$\frac{16}{15}$	$\frac{5}{4}$
Semitone Creep		Swing
$\frac{16}{15}$		$\frac{75}{64}$

But it is far easier for the voice to do it as in post-Tyagaraja South Indian music:

Sa ——→	re ——→	Ga
1	$\frac{25}{24}$	$\frac{5}{4}$
(Creep)		(Swing)
25/24		6/5
(Quartertone)		(Chord)

(2) The more complex the ratio from Sa, the more difficult for the voice *to hold* at that level ; when the drone is going on ;

First order	*Second order*	*Third order*
Ri – $\frac{9}{8}$, $\frac{10}{9}$	Ri – 8/7	ga – 11/9
ga – 6/5, 7/6	Ga – 9/7	da – 14/9
Ga – 5/4	Ma – 11/8	ni – 16/9
Ma – 4/3	ma – 10/7	ma – 13/9
ma – 7/5		
Pa – 3/2	da – 13/8	ma – 11/7
da – 8/5	Da – 12/7	
Da – 5/3	ni – 11/6	
ni – 7/4, 9/5		
Ni – 15/8		

The voice can swing to a note of complex ratio directly from any other note if the swing itself is a simple ratio, but the voice will not hold there. Thus, the voice can swing to Ga – 5/4 directly from either Ri – 10/9 or 9/8, the swing intervals being 9/8 and 10/9 respectively. The voice easily swings from Ri – 9/8 to Ga – 81/64, the interval being 9/8; while the swing from Ri – 10/9 to Ga 81/64 requires effort, the interval being an odd ratio of 729/640. The swing 9/8 – 81/64 is not unpleasant while 10/9 – 81/64 is unpleas ant. Of course this could be used purposely to represent an emotion of distress, tension or discord.

(3) If it is necessary to reach a complex ratio the voice prefers to swing by simple harmonic intervals together with small creeps at either end if necessary. For example, 10/9 – 5/4–81/64 and 10/9 – 9/8 – 81/64 or even 9/8–81/64 are far easier than 10/9 – 81/64. But of course the emotional content of music in all four cases would not be the same.

4) The maximum creep possible for a normal voice is the semitone of R.F. 16/15 and therefore the most effort requiring to the voice and least pleasant on the ear.

This is because the range of voice is spread on about 4 octaves* and the auditory feed-back on upper partials breaks the manipulation of vocal chords to control the creep, the ratio of the 16th to the 15th true upper partial being the smallest in four octaves. This unpleasant semitone interval has been rightly termed vivadi ('antagonist') by our ancients. Post-Tyagaraja South Indian music very largely avoids the semitone by

*Randal's "Musical Acoustics" and Olson's "Musical Engineering".

using more of harmonic intervals and more of lesser creeps than the semitone. That is how the Mayamalavagaula of Karnatic music and Bhairavi of N. Indian music sound different despite both using the same reference notes.

There are certainly some complex ratios such as 81/64 ($\frac{9}{8}\times\frac{9}{8}$), 36/25 ($\frac{6}{5}\times\frac{6}{5}$), 25/18 (inverse of 36/25) and 32/27 ($\frac{4}{3}\div\frac{9}{8}$) which are unavoidable, coming in the system of cycles of fifths and thirds, but our ancient musicologists seem to have understood the difficulties concerning the intonation of complex ratios. They made adjustments by computing Shat-Sruti (Six 'Srutis') as always chatusruti + dvisruti (4+2) and not trisruti + trisruti (3+3) i.e. 8/9x16/15 and not 10/9x10/9.

I have come to know from Prof. Lobo that the note of R.f. 100/81 is occasionally used in Bengali music. The voice can certainly be trained to go to 100/81 but it cannot hold there ; the voice would rather have 6/5 or at least 11/9. The interval 100/81 can be deemed to exist between ni–9/5 and Ri–2x10/9; but in no South Indian Raga is this allowed. In Raga "Sri", for example, in the phrase Sa Ri, Ni Sa the Ri is always at 9/8, so that the interval is 9/8x2 x 5/9 or 5/4 (harmonic third), a true chord. Similarly, the note Ga – 81/64 is discordant ; Ga - 9/7 coalesces only with the Sa; while Ga – 5/4 is wholly concordant with the drone. Post-Tyagaraja South Indian Music would rather choose Ga–9/7 in preference to Ga – 81/84 and show the tension or anger or pique by Gamaka ; of course the emotion illustrated is somewhat restrained.

4) The range of upper partials in an average voice is five octaves, i.e., frequency ratio of 1 to 32*. Therefore, 33/32 is the ratio at which the 'Gamaka' creep of the voice gives the feeling of another "Sruti".

This quartertone 33/32 is in actual use in South Indian Ragas Begada (Ma from 4/3 to 11/8), Vasanta–Bhairavi (ni from 16/9 to 11/6), both prolongable notes.

It is for this reason, that two notes which have a difference of 33 cycles per second in pitch are most annoying when sounded together or in quick succession. In an orchestra no two instruments would be played together in which the funda-

*Ibid

mentals or most forceful overtones have the difference of 33 cycles per second.

In the light of the above statement, the question to consider would now naturally be whether the applications of these 'principles' in the post-Tyagaraja South Indian music could be considered an "improvement". For this we require a measurement technique and operational definition for "efficiency", "significance" or "improvement". This is a ticklish problem. If a man talks to another explaining, say, a business deal, and after hearing him for ten minutes the other says, 'Agreed', the single word is equally significant as the barrage of words preceding it. If the conversation had taken place by telegrams, the post office is concerned only with the fact how long their services are kept engaged for the two telegrams, i.e., they count the number of words and charge accordingly. The first business-man will not hesitate to send a longer and more detailed telegram if he thought that by doing so his chances of a fortune from the proposed deal are increased; to him the weightage for the significance of the message is on the probabilities of monetary return, but to the post office the weightage is on the time used up. Now, let us take the case of a man who wants to take a radio set on instalment basis as he could not afford the price all at once. To some the heaviness of the first payment may be the only problem, but to another who had other commitments, to tie himself to a large number of instalments would be a nuisance. He has to give "weights" to the several aspects of the purchase: the quality of the set, the initial payment, number of instalments and value of each instalment, and arrive at a "worth concept" of the purchase finally to pitch upon any one of the schemes of purchase. To an industrialist, say, installing new equipment the weightage he gives in choosing several models available in the market may be, say, 40% for system requirements, 30% for maintenance costs, 20% for initial costs, 8% for ease of operation and only 2% for appearance; its "worth" would be given by a formula something like $W = \frac{R}{0{\cdot}4} + \frac{M}{0{\cdot}3} + \frac{P}{0{\cdot}2} + \frac{S}{0{\cdot}08} + \frac{A}{0{\cdot}02}$. Similarly in order to "evaluate" musical systems we have to list their emphases in practice in the order of preferences and then take counts. Here is the list:

Order of Preference.

North Indian Music.

1. 'Horizontal' consonances, i.e., existence of clear vadi-samvadi and anuvadi notes.

2. Symmetrical placement of sruti-levels for the notes of the Raga even if it involves precise use of just sentiments (vivadi); for example, North Indians can take in the South Indian Raga Simhendra-Madhyamam much more easily than Shanmukha-priya. (Symmetry is of only very minor consequence to the South Indian and he does not hesitate to handle any of the permutations given in the 72-Mela chart of Venkatamakhi.)

3. Svara levels should be sung precisely as per cycles of fifths and fourths and should not be mixed up (E.g. Behag and Bilawal differ only in sruti levels for Tivra Da). The South Indian does have raga pairs like Bilahari and Desakshi and Bhairavi and Manji, but these are rare exceptions; Desakshi and Manji have practically been forgotten and absorbed within the other two.

4. The music can be stopped on any note depending on the murchana used.

5. Use should be made of Trikala i.e., slow, medium, and fast rhythms.

And the priorities for Karnatic music will have the order:—

South Indian Music.

1. 'Vertical' consonances to SA i.e., harmonic notes of simple ratios.

2. The just semitone should be avoided either by use of small semitone or septimal semitone together with harmonic swings (as in Saveri) or splitting the just semitone (as in Kharahara-priya) or by jumping (as in Nata).

3. The music must be stopped only on Pa or Sa or Ma giving a restful feeling in the end.

4. Notes can be oscillated so long as the subjective feeling of the svara is not altered, if such oscillation or shift helps to avoid complex ratios to Sa and helps to obtain harmonic intervals (including the septimal ratio); the limits of such oscillations should also be preferably harmonic notes of simple ratios to Sa (E.g. Madhyamadi uses equally trisruti, chatusruti and panchasruti rishabha, but all giving the subjective feeling of one 'tone').

5. Slow rhythms should be avoided but compensated by use more and more of prolongable notes.

Let us take as an example item No. 3 for North Indian music from the above table, the topic occupying only 4th place in South Indian music-i.e. absence or presence of oscillations on the notes-affect our scoring for the worth concept of the raga, taking the equivalent pair Bilawal and Sankarabharana of North and South Indian music.

For Bilawal :

Sa	Ri	Ga	Ma	Pa	Da	Ni	Sa'
1	9/8	5/4	4/3	3/2	5/3	15/6	2

Vadi - Samvadi			Vadi - Anuvadi			
Sa - Ma	$1 - \frac{4}{3}$	Total 5.	Sa - Ga	$1 - \frac{5}{4}$	Major chord	Total 6.
Sa - Pa	$1 - \frac{3}{2}$		Ma - Da	$\frac{4}{3} - \frac{5}{3}$	,, ,,	
Ri - Pa	$\frac{9}{8} - \frac{3}{2}$		Pa - Ni	$\frac{3}{2} - \frac{15}{8}$	,, ,,	
Ga - Da	$\frac{5}{4} - \frac{5}{3}$		Ga - Pa	$\frac{5}{4} - \frac{3}{2}$	Minor ,,	
Ga - Ni	$\frac{5}{4} - \frac{15}{8}$		Da - Sa	$\frac{5}{3} - 2$	,, ,,	
			Ni - Ri	$\frac{15}{8} - \frac{9}{8}$	,, ,,	

For Sankarabharana :

Sa	Ri	Ga	Ma	Pa	Da	Ni	Sa'
1	$\frac{10}{9} - \frac{9}{8}$	$\frac{5}{4}$	$\frac{4}{3}$	$\frac{3}{2}$	$\frac{27}{16} - \frac{5}{3}$	$\frac{15}{8}$	2

Vadi - Samvadi			Vadi - Anuvadi.			
Sa - Ma	$1 - \frac{4}{3}$	Total 6.	Sa - Ga	$1 - \frac{5}{4}$	Major	Total 7.
Sa - Pa	$1 - \frac{3}{2}$		Ri - Ma	$\frac{10}{9} - \frac{4}{3}$	Minor	
Ri - Pa	$\frac{9}{8} - \frac{3}{2}$		Ga - Pa	$\frac{5}{4} - \frac{3}{2}$	,,	
Ga - Da	$\frac{5}{4} - \frac{5}{3}$		Ma - Da	$\frac{4}{3} - \frac{5}{3}$	Major	
Ni - Ga	$\frac{15}{4} - \frac{15}{8}$		Da - Sa	$\frac{5}{3} - 2$	Minor	
Ri - Da	$\frac{10}{9} - \frac{5}{3}$		Pa - Ni	$\frac{3}{2} - \frac{15}{8}$	Major	
Ri - Da	$\frac{9}{8} - \frac{27}{16}$		Ni - Ri	$\frac{15}{8} - \frac{9}{8}$	Minor	

For vivadis, (just semitones), there are none used in Sankarabharana because it is split up by oscillations on Ga and Ni, while in Bilawal two vivadis are used, viz., Ga – Ma, and Ni – Sa'. Hence,

Raga	Consonances (+)	Chords (+)	Dissonances (–)	Total.
Bilawal	5	6	2	9
Sankarabharana	7	7	–	14

If we admit the use of harmonic intervals generated by the septimal chords, the divergence in scoring would then be greater.

In the result, the difference in aesthetic effect of Bilawal is certainly " calculable " so to say. But which of the two one prefers is a matter of taste, although Sankarabharana is easier for the voice and more soft to the ear. I think both North and South musicians should retain to use Bilawal and Sankarabharana as distinct and separate entities.

Conclusion :

The 'Perspectives' in music demand use of harmonic intervals, and if emphasis is shifted from the shiftable key to a fixed Sa, this change involves use of notes of relative frequency of simple ratios to Sa, and gamakas ended on such simple ratios. What is lost in svaras can be gained in gamakas but this has a softening effect on the aesthetic impact. Some would consider it a pity that what is soft for the ear is also the easiest for the voice and the music becomes more intellectual and less aesthetic but this is the law of nature ; Buddha is great for his compassion and not amour, for fervour and not animosity ; and Nature progresses by steps or quanta of minumum effort as the analogous applications in all branches of physics of the principle enunciated by Zipf would show.

CHRISTIAN RELIGIOUS MUSIC IN KARNATIC CLASSICAL FORM IN KERALA

S. Venkitasubramonia Iyer.

The period in the history of Karnatic music which was remarkable by the activities of the Musical Trinity and Swati Tirunal, was also remarkable in a way for the influence which Western music exerted on this system of music. The music of the Christian missionaries at Tanjore and other places and some of their musical instruments caught the attention of our musicians and composers and they, in their characteristic eclecticism, assimilated some of the elements of that music into our own and adopted some of its instruments for our purposes. This influence is perceptible in some of the kritis of Tyagaraja like '*Na jivadhara*' in Bilahari and '*Sarasarasamara*' in Kuntalavarali. Muthuswami Dikshitar composed some songs in Western tunes and wrote Sanskrit Sahityas for some European songs, of which his *Santatam pāhi mām Saṅgītaśyāmale* in imitation of the British National Anthem is very well known. Noticing the vast potentialities of the violin, Baluswami Dikshitar and Vadivelu adopted it into Karnatic music, although it may be true that an instrument similar to it was in vogue at earlier times in India as is revealed by certain evidences. The clarionet also was adopted and used mainly for Bharatanatya.

The Christian missionaries, in their turn, noticed the appeal of Karnatic music to the South Indians and they began to use its forms for their religious purposes and with great effect. It is also worthwhile to remember that significant service to our music has been rendered by some Christians. Vedanayakam Pillai, for instance, has added to the repertoire of our music by his kritis embodying universal prayers. Chinnaswami Mudaliar published some of the songs of Tyagaraja in staff notation. And Abraham Panditar explored our musical theory in detail in his *Karuṇāmṛtasāgaram*.

All this is well known. But it is not a matter of common knowledge that in Kerala too, particularly in Travancore, the Karnatic classical forms were widely adopted by the Christians for their congregational singing and other religious purposes. In the latter half of the last century several Christians set about the task of composing lyrics in the Malayalam language in Karnatic form and with religious content. A collection of these seems to have been published in 1870 or so and towards the close of the century eight editions, presumably of 10,000 copies each, had been sold out. It was then revised with some additions and deletions and rearrangement of the songs and the ninth edition of 10,000 copies was printed at the Church Mission Press, Kottayam, in 1902 and published by the Malayalam Religious Tract Society in 1902 with a Preface by J. H. Bishop. This collection entitled *Christian Lyrics* ('Kristiya Gitangal' - Malayalam) contains the text of 340 songs most of which are in the Karnatic Kirtana style and a few in Hindustani forms like Tappa and Khayal.

The songs are arranged under various sections like Morning Hymns, Evening Hymns, Songs of Praise, Christmas Lyrics, The Passion, The Resurrection and Ascension, Exhortation and Warning, Invitation to Christ, The Saviour's Call, The Holy Spirit, The Word of God, Repentance, Full surrender to Christ, Christian Life, Worship and Ordinances, Missionary Lyrics, Occasional Lyrics, Psalms, Choruses etc. The section on Christian Life contains songs on Consecration, Faith, Holiness, Unity, Love, Humility, Prayer, Service, Warfare and Temptation etc. The section on Occasional Lyrics contains songs for occupying a new house, confession at the end of the year, prayer for rain etc,

Most of the lyrics are original compositions but some are translations of some well known English hymns like 'Father of Mercies', 'There shall be showers of blessing', 'I was a wandering sheep', 'There is a fountain' etc. The Psalms are also translations from English.

A good many of the songs contain Pallavi, Anupallavi and Charanas, but in some the Anupallavi is absent. The charanas vary from four to twelve. A few songs are also found without the division into Pallavi etc.

The ragas used are the popular ones like Todi, Kalyani, Kambhoji, Bhairavi, Sankarabharanam, Anandabhiravi, Pantuvarali, Nathanamakriya, Mukhari, Useni, Chenchurutti, Saurashtram, Nata, Kapi etc. Comparatively rare ragas like Mohanakalyani, Dvijavanti and Saindhavi are also seen. A raga by name 'Kausika' also occurs and another having the strange name 'Malayami', and there are several songs in the latter. All the songs are in the common Karnatic talas.

The collection comprises the songs of about a dozen authors, the more important among them, judged by the number of songs of each, being Mosas Walsalan, Justus Joseph, Andrew Jose, Thomas John and Kochu Kunju.

Extracts from three songs are given below to indicate their nature.

I

Subject: Spiritual Warfare and Temptation
Author: Justus Joseph
Raga: Sri
Tala: Adi

Pallavi

Karuṇa cheyvā nentu tāmasam – Kristo Kazhaliṇa Kaitozhunnēn

Anupallavi

Karuṇāśāliyām ninte
Kazhaliṇayozhinjoru
Śaraṇam illaṭiyanu
Karutum alavilakhilajīvanātha

Charanam (2)

Dharṇivāsavum atil
Periya santoshangalum
Karaḷil oru neravum
Piriyātirikkilum ñān
Ariya paramamoksha-
Mahimayōrttanudinam

Maruvīṭuvān aruḷka
Kanivu peruki kaviyumeśudeva.

This song is in close imitation of Irayimman Tampi's famous kirtana on Lord Krishna of Guruvāyūr beginning with the same words.

II

Subject : Love
Author : Andrew Jose
Raga : Anandabhairavi
Tala : Adi

Pallavi

Karuṇāvāridhe Kristo
Taraṇam Sreshthamam Sneha-
Varam idasaninneram
Paramadeva

Anupallavi

Maraṇatulyanatreyī
Varamillāte pārppavan
Varaṇe nī sneham atāl
Karunayotenne nokki

Charanam (1)

Manujadaivadutanaval – Samsāricchālum
Dhvaníkaḷum ottu tāḷam pol
Pravachichālum gūḍhamām
Sakalam grahiccennālum
Viphalam atreyitellām
Sneham illennu vannāl

This song extols the greatness of love and observes that the attainments of a person, however great they may be, will be in vain if he is not endowed with universal love.

III

Subject : Missionary Song
Author : Kochukunju
Raga : Malayami
Tala : Aṭa.

Pallavi

Tiruvankote ninnute - raksha
Varunnatum ennāḷo

Charanam

(1)

Parichotu sastrangal - vidyakal varddhichu
Varunnu ninnil bahutvam - kirti
Perukiya Vanchimahīpati tan ninne
Bharikkunnu kirtiyote

(5)

Etrayo Kshetrangal - bimbangal Kovilkal
chitrame cheytu vaccu - ava
Atrayum nin atma - nasam varuttunna
Satrukkal ennarika.

Here the author observes that in spite of the great progress Travancore has made under the administration of the renowned Maharaja, it is not spiritually liberated, and he calls upon his men to look upon the temples and idols as enemies that bring about the depravity of the soul. One can well understand all this since this comes under the class 'Missionary Lyrics'. However, songs with this sort of ideas are not many.

This book 'The Christian Lyrics', therefore, gives us an idea of the influence which Karnatic music exerted on Christian religious music in Travancore and is an ample illustration of the fact that good music is not bound by region or religion.

It may not be out of place here to state that Kandathu Varughesa Mappilla (1858 - 1904), the founder editor of the 'Malayalamanorama', wellknown Malayalam daily from Kottayam, is the author of a work called *Kirtanamala* containing fiftyone prayer songs in Karnatic style for Christians, one of which '*Parama tata vibho varada namostute*' is in close imitation of Swati Tirunal's '*Smara sadā mānasa Bālagopalam*' in Bilahari raga, and that the Hindu Malayalam poet K. C. Kesava Pillai (1868-1914) has written many Kirtanas in the form of universal prayers like compositions of Vedanayakam Pillai.

RAGHUNATHA MELA VINA[1]

Sangita Bhushana S. Ramanathan.

In the chapter on vīṇā in his Caturdaḍīi Prakāśikā, Venkaṭamakhi quotes a passage from Sangīta Sudhānidhi, a work by his father, Govinda Dikshita :

पूर्वोक्तवीणाद्वय एव मध्यमेलाख्यवीणा खलु या च तस्याम् ।

....

आद्यं स्वरं पञ्चममेव कृत्वा वाद्येत वीणा यदि वैणिकेन ।
एषा अच्युतश्रीरघुनाथभूपमेलाख्यवीणा कथिता तृतीया ॥

"If, of the two vinas mentioned above, the Madhya mela vina is played by the vainika taking the first note as pancama, this is the third variety called the Raghunatha mela vina."

As the Raghunatha mela vina is said to be a modification of the Madhya mela vina, we have to know the construction of the latter.

Venkatamakhi describes two kinds of vina, the Suddha mela vina and the Madhya mela vina. Both these have seven strings of which four are used for playing melody while the three on the side serve the dual purpose of drone and rhythm. The two types of vina differ in the tuning of the four melody strings. The string farthest from the player is numbered one, and the nearest is numbered four. The tuning in the Suddha mela vina is given below :

ṣa	——	1	mandra shadja
p̣a	——	2	mandra pancama
sa	——	3	madhya shadja
ma	——	4	madhya madhyama

There is no doubt that this was the most ancient system of tuning. Bharata speaks of the note 'madhyama' as the imperishable :

अविनाशी तु मध्यमः ।

1. The writer is thankful to Dr. V. Raghavan for help in preparing this paper.

Abhinavagupta, commenting on the above passage in Bharata, takes Madhyama to mean the middle register. But Bharata's unequivocal "of all the *svaras*" points to the Madhyama note.

Even today, in North India, the main string on the Sitar is tuned to Madhyama.

Ancient Tamil works like the S'ilappadikāram corroborate this :

உழை முதல் கைக்கிளை இறுவாய் கட்டி (the strings were tuned from Madhyama to Gāndhāra).

The South Indian flute is perforated according to the same tuning.

The tuning in the Madhya mela vina is as follows :

Pa —— 1 anumandra pancama
ṣa —— 2 mandra shadja
pa —— 3 mandra pancama
ṡa —— 4 madhya shadja

It will be seen that this is the tuning that is obtaining in the present day vina of South India.

After quoting from Saṅgīta Sudhā, Veṅkaṭamakhi explains the passage also. He says that the Madhyama note in the Madhya mela vina becomes the Shadja in the Raghunātha Mela vina.*

Madhya mela vina | — | — | — | sa ri ga ma
Raghunatha mela vina | — | — | — | pa dha ni sa

The Raghunātha mela vina is therefore equivalent to the present South Indian vina played in Madhyama sruti, i.e., taking the Madhyama on the sarani as the tonic note.

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*..........मध्यमेलवीणास्थमध्यमः ।
रघुनाथेन्द्रवीणायां षड्जः संपद्यते ततः ॥

Caturdaṇḍi Prakāśikā.

Vinas before Govinda Dikshita's time: Rāmāmātya in his Svara mela Kalānidhi (1550) describes the two kinds of vina Śuddha mela and Madhya mela, the tuning systems being exactly the same as those found in Venkatamakhi later. Only Ramamatya's notes were an octave lower; but it does not really matter because of the relative nature of the pitch. Ramamatya also gives two varieties of each tuning (1) Eka Raga vina (the notes belonging to a particular Raga were fixed on the frets) and Sarva Raga vina (all the twelve semitones were fixed on the frets so that any Raga could be played by selecting the notes required).

The Saṅgīta Ratnākara (13th century) mentions a vina with finger board on which the note positions were marked with resin.

The Ratnakara, perhaps the earliest work to do so, mentions the fixing of frets on the vina called Kinnari:

गृध्रवक्षोऽस्थिनलिका कनिष्ठाङ्गुलिसंमिता ।
लौही कांस्यमयी यद्वा कीर्तिता सारिकाख्यया ॥
चतुर्दश स्वरस्थाने दण्डपृष्ठे निवेशयेत् । S.R. VI. 262.

Advantages of Madhya mela tuning: The fixing of frets led to great accuracy of pitch in playing gamakas on the vina by deflecting the strings. The Sangita Ratnakara calls such deflection 'Kamrika'.

स्वरस्थेन कंपनेन कम्रिका उच्यते ॥ S.R. VI. 64.

When the string is deflected, the tension increases and so a higher pitch is obtained.

In our music, excepting Shadja and Panchama, each of the remaining ten semitones has at least two variations of pitches. The twenty-two srutis are found to be the minimum pitches required for the proper rendering of the various Ragas in the Carnatic system. The necessity of fixing the lower variety of pitches on the frets will be readily seen. For instance, some Ragas may take a trisruti Dhaivata ($\frac{5}{3}$) whereas some others may

take a catusruti Dhaivata ($\frac{27}{16}$). If we fix the lower of the two ($\frac{5}{3}$) on the fret, the higher may be played by deflecting the string and not vice versa.

Excepting for Suddha Rishabha and Suddha Dhaivata, the lower varieties of the other notes are fixed on the frets.

Sa	Ri,^{1}	Ri,^{2}	Ga^1	Ga^2	Ma^1	Ma^2	Pa	Dha^1	Dha^2	Ni^1	Ni^2	$\dot{\text{Sa}}$
1	$\frac{16}{15}$	$\frac{10}{9}$	$\frac{32}{27}$	$\frac{5}{4}$	$\frac{4}{3}$	$\frac{64}{65}$	$\frac{3}{2}$	$\frac{8}{5}$	$\frac{5}{3}$	$\frac{16}{9}$	$\frac{15}{8}$	2

As the gamakas on Suddha Rishabha and Suddha Dhaivata are downward shakes, they may be played on Shadja and Panchama respectively.

The Madhya mela tuning makes it possible to have trisruti Rishabha ($\frac{10}{9}$) on the main string.

It will be clear that it is just intonation and not equal temperament.

Common errors in fretting the vina : While fretting, the tuner is likely to err at trisruti Dhaivata. Some tuners make it a perfect fifth of the catusruti Rishabha on the pancama string. The value of the note becomes $\frac{9}{8} \times \frac{3}{2} = \frac{27}{16}$, a comma ($\frac{81}{80}$) above the desired value. The Gandhara on the same fret on the pancama string also gets mistuned.

The correct way to fret trisruti Dhaivata is to have it as an antara gandhara of Madhyama : $\frac{4}{3} \times \frac{5}{4} = \frac{5}{3}$.

The trisruti Rishabha on the main string may now be fixed as a fifth below the trisruti Dhaivata : $\frac{5}{3} \div \frac{3}{2} = \frac{10}{9}$.

The Pratimadhyama is another enigma. It may be obtained as a fourth above Suddha Rishabha ($\frac{64}{45}$) or a fourth below Kākali nishāda ($\frac{45}{32}$).

It is preferable to have the former $\frac{64}{45}$ for

1) it is the lower of the two pitches ;

2) the suddha Rishabha on the pancama fret will be the same as the one on the sarani ($\frac{16}{15}$).

But the difference is negligible (2044 : 2045) and anyhow the pratimadhyama is always played with an upward gamaka.

Govinda Dikshita's Contribution: 1) In the Suddha mela vina described by Ramamatya, there were nine long frets which could be played on all the four strings and five short ones which could be played only on the sarani. Similarly in the Madhyamela vina also, there ware ten long frets across all the four strings and short ones on the sarani.

It is probable that it was Govinda Dikshita who used *24 frets of equal length across all the four melody strings.*

2) We do not find any reference to bee's wax in Svara mela Kalanidhi or earlier works. The frets were moveable and were tied with guts as is done in the Sitar. The *use of wax* keeps the frets fixed while allowing the player to do minor adjustments in tuning by applying a little heat to the wax and moving the frets.

Yajñanārāyana Dīkshita, Govinda Dikshita's son and Venkatamakhi's brother, mentions wax in his description of the vina. It seems that it is again Govinda Dikshita who deserves credit for this innovation.

SRI PURANDARADASA AND THE GENERAL CHARACTERISTICS OF HIS SULADIS AND UGABHOGAS

Vidvan N. Chennakesaviah, Mysore

On the 14th January 1964 are completed four hundred years since Shri Purandaradasa attained salvation. It is well known that by presenting and popularising his compositions in different musical forms like *gīta*, *prabandha*, etc. combining music, *bhakti-rasa* and the light of *jñāna* and renunciation and containing the essence of the teachings of *Vedas* and *Upanishads* Shri Dāsaru has earned the love and reverence of the people in an ample measure.

Nārado Viṣṇusevārtham Vāyorādeśato'jani
Purandara iti khyātah tattvamārgaprabodhakah.

"Sri Nārada at the instance of Vāyu was born as Purandara Dāsa and flourished as a teacher of Vedantic ideals" is the belief of many *bhaktas* even to this day.

His own Guru Sri Vyāsarāja has sung :

Dāsarendare Purandara dāsarayya (Pallavi)
Vāsudeva Krishnana sūsi pūjisuva (Anupallavi)
Nītiyellavanaritu – nigamavedyana nitya
Matumatige bidade varnisutali
Gīta nartanadinda Krishnana pūjisuva
Pūtātma Purandara Dāsarivaraiya – (charana)

(Sri Purandara Dāsaru is the real Dāsaru, worshipping Vāsudeva with heart full of love ; knowing well ethical conduct, ever praising the Lord known to the Vedas by every word of his and worshipping the Lord by music and dance, the enlightened soul Shri Purandara is the real Dāsaru.)

Shri Vijayadāsa, the principal disciple of Shri Dāsaru describes his Guru thus –

Besarde bhajisiro – Purandaradasarayara–
Vāsudevana bhajakaru san – toshadim koṇḍāḍi sukhisi
Lakshmipatiya pādadalli – lakshyavittu Vyāsarāyara
Shiksheyindankitagolluva – pādakorataidu

Lakshapada sulādi peluttha pratidinadallu
Pakshivāhana nāṭya vāḍuta aparokshaputtalu
Mokshasthānake karadoydu Adhokshajanu samrakshisida

(Praise Purandaradāsaru untiringly - devotees of Vāsudeva with delight and pleasure - the Dāsaru who, taught by Shri Vyāsarāyaru, offered at the feet of Lakshmipati four lakhs and seventyfive thousand *padas*, *sulādis*, etc. and attained enlightenment and whom, pleased with his song and dance, Garuḍavāhana himself led by hand to Vaikuṇṭha).

Our Dāsaru was born in 1480 at Purandaragadh near Poona as the son of Varadappa Naik, a jeweller and was known as Srinivāsa Naik. Born rich, and miserly by nature, our Dāsaru in course of time through the grace of God and the influence of the high character of his great spouse Saraswati Bai, developed renunciation, gave away all his vast riches in charity and with a *tambura* in hand went to Vijayanagar and became the disciple of Sri Vyāsarāyaru. Paṇḍarināth was his deity. Sri Krishna Deva Rāya who reigned at Vijayanagar at the time recognised the great merit of our Dāsaru and built for him the stone mantap on the right bank of the Tungabhadra which stands even to this day, as a memorial to Dāsaru. He composed and sang there and evolved a new tradition of musical practice. The grateful multitude of disciples called him *Karṇāṭaka Saṅgīta Pitāmaha* which appellation he enjoys to this day. This article endeavours to give a general idea of the Sulādis and Ugābhogas among the other varieties of Dasaru's compositions.

SULĀDIS

In the opinion of many *Haridāsas*, *Sulādi* is *Sulu hādi*, an easy way to attain salvation. Sangitaratnakara describes eight kinds of *Suda prabandhas* - *Ela*, *Karana*, *Dhenki*, *Nartani* etc. and the commentator refers to Suda as '*Suda iti Gītaviśeṣasamūhavācī deśī śabdah*. Suda appears to have got transformed in course of time to Sula when the distinction between *da* and *la* was blurred.

Dhruvādi saptatālaischa deshibhashapadairyutah
Swararāgaih pragāyante Sulādir iti kathyate

Compositions in the provincial languages, sung in the seven *tālas* Dhruva etc. and elaborated in the *varna* modes are known as Sulādis. In the North there is a *tāla* called *Sula* with ten *mātrās*. This would have been the basis for the *kritis* by the Haridāsas in *mathya, jhampe, arajhampe, khandachapu*, etc. It is possible that compositions which began in this manner might later have come to be called as Sulādis. We cannot find a definite *varna mettu* for these. From the manner the *Sulādis* have been traditionally sung we can observe the following general characteristics in them.

1. These contain generally five to ten *charanams* or *dalas* as they are called. There is no distinctive division into *pallavi, anupallavi* and *charana* as in *devara nāmams* and *kīrtanams*, but at the end of each *dala* or in the course of it, the opening words or other important words are repeated like a *pallavi*. The last *dala* of each *suladi* is called *jathe* and contains the essence or the summary of the foregoing parts.

2. The *sāhitya* is generally an exposition of spiritual experiences or teachings, praise of the Lord or ethical teaching and sometimes even historical incident.

3. The rules of *prāsa* are sometimes relaxed.

4. Each charana contains the *ankita* of the Composer.

5. *Sāhitya* is principally on the *aksharalaya* pattern. The *gati* adopted at the beginning generally remains constant throughout. Sometimes one charana is sung in *vilambanaḍe*, another in *madhyanaḍe* and a third in *druta*.

6. No strict rule is maintained that each charana should consist of the same number of *āvartams*. The *sāhitya* is expanded till the idea to be presented is complete and the number of *tāla āvartas* may be slightly more or less.

7. Though the composition is in different *tālas* there is no general order followed in which the *tālas* appear and sometimes the same *tālas* may occur again.

8. We generally find *miśra gati* in *dhruva*, *aṭa* and *tripuṭa* *khaṇḍagati* in *madhya* and *jhampe* and *chaturasra* in *ādi* and *trisra* in *rūpaka*.
9. Sulādis are very useful in developing a knowledge of the seven *tālas*.
10. As *laya* is prominent in these compositions they can be adapted for dance.
11. The entire composition may be in the same *rāga* and sometimes in different *rāgas* also when it will be a *rāga tāla mālika*.
12. The *varṇameṭṭu* does not tread the familiar pattern and has been developed in a mode easily adaptable for *rāga* elaboration. It gives a comprehensive idea of the *rāga*.

Thus these *Sulādis* are compositions in the seven *tālas* *Dhruva* etc., sung in either two or three *kālas* or in the same *kāla* and presenting a comprehensive development of the *rāga* as well as *tāla*.

These compositions developed from the days of S'rīpāda-rāyaru, but became popular during the days of our Dāsaru. The points made above are illustrated in the "Brahmānanda Sulādi" given below containing six charanams. This was composed by the Dāsaru in the ecstacy of the vision of his favourite deity. The theme is that the vision of each part from head to foot of the Lord is blissful and this idea is presented in the last part or *jathe*. This *Sulādi* is sung in *chaturasra dhruva, chaturasra maṭhya, chaturasra rūpaka, khaṇḍa aṭa, chaturasra tripuṭa* and *trisra tripuṭa* in the order mentioned in one *kāla*.

Brahmānanda Sulādi.

Ā pāda ānanda, ā nakha ānanda, ā jānu ānanda, a janghe ānanda,
Ā ūru ānanda, ā kaṭi ānanda, ā nābhi ā kukshi, ānanda mayavaiya-(Ā pāda ānanda).

Ā bhuja ānanda, ā kambugrīvānanda, ānanda mayavaiya ā śiroruhagalu.
Ānandavā sarvāngada vaibhavagaḷella, asankhyātānanda, Purandara Viṭṭhala (Ā pāda Ānanda).

2. Pāvakakoṭisūrya-prabheya solisuva-devanangada kānti-
ānanda mayavaiya,
Hāvabhāvabhrū - vibhramavilāsagalella - devanangada kānti-
ānanda mayavaiya.
Devādideva Purandara viṭhalana - pāvanarūpa - ānanda
mayavaiya (Devādi deva).

3. Bomma Bomma Bomma - Bomma Sri Hariya - Karma-
vānanda - Kuruhugalānanda,
Summānavānanda - sulivagalānanda - Namma Sri Purandara
Viṭhalarāyana
Karuṇavānanda, kopavānanda-

4. Daśamārutangalu - ānandamayavaiya - Hṛṣīkeśana
ekādaśavāda Hṛṣīka (Daśamārutangalu).

5. Ānandalardhāngi, ānandanākumāra - ānandanā vāhana
ānanda ā śayana.
Ānandavāgamana - ānanda ā vihāra, ānanda matthe param-
ānanda (Ānandalardhāngi)
Ānandamuruthi Purandara Viṭhala - Ānandanandanathā -
nādanī pariya (Ānandalardhāngi)

(*Jathe*) 6. Jñānānanda maya Purandara Viṭhalana - Nānārū-
pagaḷella ānandamayavaiya (Jñānānanda maya)

For an example of a *Sulādi* sung in *Vilamba*, *madhya* and *druta naḍes* can be seen in the *Sulādi - Tandeyāgi tayiyāgi* in Bhūpāli rāga given in Subbarāma Dikshitar's *Sangītasampradāya pradarshini*.

UGĀBHOGAS

As we have *subhāṣitas* in Sanskrit to spread a knowledge of right and wrong, ethical conduct and the benefits of experience mundane and spiritual, in society, we have them in Kannada also. When the *bhakta* is immersed in the contemplation of his *Upāsanā-mūrti*, his innermost thoughts and ideas spontaneously take literary and musical forms and come out. These compositions can help the seekers in the way of attainment of divine experience. These are called *Ugābhogas* by Haridāsas. These started developing from the days of Sri Acalānandadāsa, but came out in large numbers and became popular during the days of Sri Purandara

Dāsa. There is some similarity between our Dāsaru's *Ugābhogas* and the *Vachanas* of Sri Basaveswara and Akkamahādevi. These may well be classed under "Vachanagāna". These can be sung in different ragas in the manner of *slokas*. They can also be set to suitable talas, on the basis on which the *sāhitya* runs. There are generally two to twelve and sometimes eighteen *pādas* and the *sāhitya* will be in *chaturasra*, *misra* or *khaṇḍa* pattern. Generally each *pāda* comprises of four *āvartas* of *tāla*. The rules of *prāsa* are sometimes relaxed.

Here are some examples of *Ugābhogas* by Sri Purandaradāsa.

1. Ennamma Siridevi - innu ariyalu mahime.
   kunni mānavanu - nānena ballenu
   Pannagādri nilayane - Pāvana mūrti Krishna
   Ennanuddharisaiya - Purandara Viṭhala

(Lord of Seshāchala, Sri Krishna, your own Spouse and my mother Lakshmidevi is still unable to comprehend your greatness. What do I a pigmy know of Thee ? Save me O Lord).

2. Tanna tānariyada jnānaveno
   Channasri Purandara Vithalana neneyadava
   Sanyāsiyadarenu ava shanda nadarenu.

(What is wisdom without knowledge of self worth ? What does it matter whether the person who does not contemplate Sri Purandara Vithala is a sanyāsi or an impotent man ?)

3. Enu odidarenu - Enu kelidarenu
   Hīna guṇagala hingada janaru
   Mānābhimānava - ninagoppisida mele
   Nine salāha beko Purandara Vithala.

(What does it matter how much a person reads or how much he hears when he is unable to give up his low traits ? I have surrendered to you my vanity and pride and Purandara Vithala, you must save me.)

On this occasion of the completion of four hundred years since the Saint Musician left us, it behoves us to remember with gratitude his great life and work which will help us in our own progress.

காந்தர்வ வேதம்

வித்வான் டி. என். ஸி. வேங்கடநாரயணாசார்யுலு, குண்டூர்

வேத்தி தர்மாதர்மௌ இதி வேத: 'वेत्ति धर्माधर्मौ इतिवेदः' என்கிற வ்யுத்பத்தியாலே அநேக தர்மாதர்மங்களைத் தெரியப்படுத்துவது வேதம் என்று தெரிகின்றது. அந்த வேதங்கள் ருக், யஜுஸ், ஸாம, அதர்வ என்று நான்கு விதங்கள். வ்யாஸப்ரோக்தமான மஹா பாரதம் ஸர்வோபநிஷதர்த்தங்களுடனும் பகவத் கீதையுடனும் சேர்ந்து ஸர்வதர்மாதர்மங்களைச் சொல்லுவதனால் இதைப் பஞ்சம வேதம் என்று சொல்லியிருக்கிறார்கள். சதுர்வேதங்களில் ஆயுர் வேத, நாட்யவேத, காந்தர்வ வேதங்கள் அந்தர்பூதங்களானவை. இவற்றை உபவேதங்கள் என்றும் சொல்லுவதுண்டு. காந்தர்வ வேதம் இப்படி அபிவிருத்தி செய்யப்பட்டிருக்கிறது.

रम्यं श्रोतृमनोहरं शुभकरं सर्वार्थसिद्धिप्रदं
सर्वानर्थनिवारकं शिशुपशुप्राज्ञादिभोग्योत्तमम् ।
श्रीब्रह्मादिचराचरान्तजगतः संमोदसन्दायकं
सत्यज्ञानविबोधमोदमधुरं गान्धर्ववेदामृतम् ॥

காந்தர்வ வேதத்தை அகார இகார உகாரங்களுடன் ஸ்வரசுத்தமாக ராகசுத்தமாய் பாடுவது ஆசாரஸித்தமாயிருக்கிறது.

[வேதம், நிரூபணம் :—"இமம் ஸ்தோமம்." "इमं स्तोमं।"]

பரத சப்தத்தில் பாவ - ராக - தாளங்கள் என்கிற சப்தங்கள் உடன்கூடியிருப்பது போல் ஸாமவேதத்தில் ஸாமா-என்கிற இரண்டு ஸ்வராக்ஷரங்கள்கூடியிருக்கின்றன. सामगानम् ஸாமகானம் என்கிற பதத்தில் ஸா-ம-கா என்கிற மூன்று ஸ்வரங்கள் சேர்ந்திருக்கின்றன. இதனால், 'ஸா' என்றால் ஷட்ஜக்ராமம், 'மா' என்றால் மத்யமக்ராமம் 'கா' என்றால் காந்தாரக்ராமம் என்று அர்த்தம். ஷட்ஜமத்யமகாந்தாரங்களை ஆதாரச்ருதியாக ஏற்படுத்திக்கொண்டு கானம் செய்வது 'ஸாமகானம்' என்று சொல்லப்படுகிறது.

"षड्जमध्यमनामानौ ग्रामौ गायन्ति मानवाः ।
न तु गान्धारनामानं, स लभ्यो देवयोनिभिः ॥"

ஷட்ஜ மத்யமங்களை ஆதாரச்ருதியாக வைத்துக்கொண்டு மனிதர்கள் கானம் செய்வதற்கு யோக்யமாக இருக்கிறது. காந்தார க்ராமம் மனிதர்கள் பாடுவதற்கு யோக்யமாகாததினுல், நாரதமஹர்ஷியினுல் உபதேசிக்கப்பட்டு தேவர்களுக்கு கானயோக்யமானதாகச் சொல்லுகிருர்கள். மனிதர்களுக்கு காந்தாரக்ராமம் ச்ராவ்யமாக இருக்காது. அதனுல் காந்தாரக்ராமம் ஸ்வர்கலோகத்தில் நிவாஸம் ஏற்படுத்திக்கொண்டிருக்கிறது,

பிதாமஹரான ப்ரஹ்மா ஸாம வேதத்திலிருக்கும் 'ஸாமா' என்கிற ஸ்வராக்ஷரங்களிலிருந்துதான் ஸங்கீதத்தை க்ரஹித்தாரென்று இந்த ச்லோகத்தினுல் நிரூபணம் செய்வதற்கு

सामवेदादिदं गीतं संजग्राह पितामहः ।

என்று சொல்லப்பட்டிருக்கிறது.

ருக் யஜுர்வேதப்ரவசனப்ராரம்பத்தில் 'ஹரி: ஓம்' என்கிற ப்ரணவ நாதத்தை அதாவது ஷட்ஜ மத்யமத்தை ஆதாரச்ருதியாக ஏற்படுத்திக் கொண்டு உதாத்த - அநுதாத்த - ஸ்வரித - ப்ரசயங்களென்று 'பநிஸரி' என்கிற நான்கு ஸ்வரங்களைத்தான் கானம் செய்தார்கள்.—[ஓஷதயஸ்ஸம் "ओषधयस्सँ", நிரூபணம்].

ஸாமவேதம் அப்படியில்லாமல் ஸப்தஸ்வரங்களுடன் ராகயுக்தமாக கானம் செய்வதற்கு அநுகூலமாயிருக்கிறது. 'ஸா மா' என்கிற இரண்டு க்ராமங்களிலிருந்து தான் ஸங்கீதசாஸ்த்ரமெல்லாம் விஸ்தரித்து ப்ரஸ்தாரம் செய்ய அநுகூலமாயிற்று.

ஷட்ஜக்ராமத்தினுல் எழும் மூர்ச்சனங்களும் மத்யமக்ராமத்தினுல் எழும் மூர்ச்சனங்களும் சேர்ந்து பதிநான்கு மூர்ச்சனங்களாக ஏற்படுகிறது. ஷட்ஜக்ராமத்தில் முதல் மூர்ச்சனை 'ஸரிகமபதநி'. இந்த ஸப்த ஸ்வரங்கள் ப்ரக்ருதிவிக்ருதிபேதங்களினுல் ப்ரஸ்தரித்தால் 72 மூர்ச்சனங்களாக ஏற்படுகிறது. இவற்றைத் தான் ஸம்பூர்ணராகங்களென்றும் மேளகர்த்த ராகங்களென்றும் ஜனகராகங்களென்றும் சொல்லுவார்கள்.

ஒரு ஸம்பூர்ண ராகத்தில் ஜன்ய ராகங்கள் ஔடவ, ஷாடவாதி ராகங்களாக 21 ராகங்களாய் ஸம்பூர்ண ஷாடவங்கள், ஸம்பூர்ண ஔடவங்கள், ஷாடவஸம்பூர்ணங்கள், ஔடவஸம்பூர்ணங்கள், ஷாடவஷாடவங்கள், ஷாடவ ஔடவங்கள், ஔடவ ஷாடவங்கள், ஔடவ ஔடவங்களாய் ஒரு ஸம்பூர்ண ராகத்திற்கு 484 ராகங்கள்

ஏற்பட்டு 72 ஜனக ராகங்களுக்கு 34848 ஜன்யராகங்களாக ப்ரஸ்தரிக்கப்பட்டிருக்கின்றன. இப்படியே பாஷாங்கராகங்கள், வக்ரராகங்கள், நிஷாதாந்த்யராகங்கள், தைவதாந்த்ய ராகங்கள், பஞ்சமாந்த்யராகங்கள் என்கிற பேதங்களினுல் ராகங்கள் அனந்தங் களாய்விட்டன.

முதன் முதலாக ஆகாச மண்டலத்தில் 'ஓம்' என்கிற நாதமுத் பன்னமாய், ஸர்வவியாபகமாய் இருந்தது. நாதோபாஸகர்கள் அந்த அகம்யகோசரமான நாதத்தின்மேல் மனதைச் செலுத்திப் பரிசீலித்து அதிலேயே ஏகாக்ரதையை ஸாதிப்பதினுல் பகவத் ஸம்பந்தமான நாதோபாஸனையாக நிர்ணயித்திருக்கிருர்கள். அந்த ஓங்கார ரூபமான ப்ரதமநாதத்திலிருந்து விவித ராகங்களை ப்ரத்யேக மான நாதஸ்வரூபங்களாக ஸம்பாவனை செய்து ஆராதிக்க வேண்டு மென்றும் பரமாத்மஸ்வரூபத்தை விவித ரூபங்களுடன் எப்படி ஆராதனை செய்து கொண்டிருக்கிருேமோ அப்படியே மூலபூதமான ஓங்காரத்தை விவிதராகங்களாகப் கணித்து ஆராதனை செய்ய வேண்டுமென்றும் இந்த ராகங்களுடைய வழியாக நாதோபாஸனை செய்வது மோக்ஷப்ராப்திக்கு ஹேதுவென்றும் இவர்களுடைய ஸித்தாந்தம்.

இதை அனுஸரித்துத்தான் த்யாகராஜர் இப்படி சொல்லியிருக் கிருர். ப்ராணுனல ஸம்யோகத்தினுல் ப்ரணவ நாதம் ஸப்தஸப்தஸ் வரங்களாக ஏற்பட்டு விவிதராகங்களாக ப்ரகாசித்துக் கொண்டிருக் கிறதென்றும் அந்த மாதிரிராகங்கள்தான் நாதோபாஸனைக்கு ஹேது வென்றும் யாக யோக த்யாக போக பலங்களைக் கொடுக்குமென்றும் நினைத்து 'ராகஸுதாரஸ பானமு ஜேஸி ரஞ்ஜில்லவே மனஸா' என்று அவருடைய மனதிற்கு அவரே சொல்லுகிருர். அதனுல் ஸமஸ்த தேவதைகளும் நாரதாதிமஹாமுனிவர்களும் த்யாகராஜாதி பக்தர் களும் ராகங்களுடைய வழியாக நாதபரப்ரஹ்மத்தை அடையலா மென்று நம்பிவந்தார்கள்.

"राग: स्वरश्च तालश्च त्रिभिस्सङ्गीतमुच्यते ।" என்று ஸங்கீதத் திற்கு லக்ஷணத்தைக் கூட இப்படி நிருபித்திருக்கிருர்கள். நாதோ பாஸனை செய்வதற்கு ச்ருதி, ராக, தாளங்களுடன் சேர்ந்த ஸங் கீதத்திற்குத் தான் ப்ராதான்யம் அதிகமென்றும் ஸாஹித்யத்துடன் சேர்ந்த ஸங்கீதத்திற்கு அதிகப்ராதான்யமில்லையென்றும் அதனுல் நாதப்ரதானமான வீணுவாதனைக்கு ப்ராதான்யம் கொடுத்து ராக,

தாள, ஸ்வரங்களைத் தெரிந்து வீணவாதனை செய்யும் திறமையிருக்கிறவர்க்கு மோக்ஷம் கரதலாமலகமென்றும் இந்த ச்லோகத்தினுல் நிரூபணை செய்திருக்கிருர்கள்.

"वीणावादनतत्त्वज्ञः श्रुतिजातिविशारदः ।
तालज्ञश्चाप्रयासेन मोक्षमार्गं नियच्छति ॥"

ஸங்கீத சாஸ்த்ரக்ரந்தங்களையெல்லாம் பரிசீலித்தால் ப்ரபந்தாத்யாயம் தாளாத்யாயம் வாத்யாத்யாயங்கள் பற்றியே அதிகமாக எழுதியிருக்கிருர்கள். அந்த வாத்யாத்யாயத்தில் தந்த்ரீ சர்ம வாத்யங்களை விவரித்திருக்கிருர்கள்.

தந்த்ரீவாத்யங்களில் வீணையைப் பற்றித்தான் ப்ரதானமாக விவரிக்கப்பட்டிருக்கிறது ; ப்ரத்யேகமாக காத்ரத்தைப் பற்றி எந்த இடத்திலும் சொல்லப்படவில்லை. ஸங்கீதம் நாதப்ரதானமானதினுல் காத்ரதர்மத்தில் நாதத்துக்கு ஸ்திரத்வமில்லாமல் கபவாதபித்தாதிகளினுல் பின்னத்வம் ஏற்படும். வீணநாதம் அப்படியாகாமல் ஸ்திரத்வம் அடைந்து நாத ஸ்வரூபத்தை நன்ருக வெளிப்படுத்தும். அதனுல் தான் ஸங்கீத சாஸ்த்ரஜ்ஞர்கள் நாதோபாஸகர்களானதினுல் காத்ரத்திற்கு ப்ராதான்யம் கொடுத்து காத்ராத்யாயத்தைப் பற்றி சொல்லாமல் வீணத்யாயத்தைப் பற்றி ப்ரத்யேகமாக நினைத்திருக்கிருர்கள். கேவலம் நாதப்ரதானமான வீணவாத்யத்துடன் தான் தேவதானவமானவர்கள் எல்லோரும் கானம் செய்து அந்த நாதானந்தத்தை அனுபவித்து தன்யர்களாய் விட்டார்கள். அதற்கு எவ்வளவோ நிதர்சனங்கள் உண்டு. அனேக நாதோபாஸகர்கள் வீணையைப் பரிசீலித்து அதில் வந்த க்ரமாபிவிருத்தியைக் கல்பனை செய்திருக்கிருர்கள். வீணகளில் அனேக பேதங்கள் ஏற்பட்டு அனேக நாமங்களுடன் வெளிப்பட்டிருக்கின்றன.

ஒவ்வொருவரும் உபயோகித்த வீணக்கு ஒவ்வொரு பேர் வருவதும் ஸம்பவித்தது. நாதானந்தத்தை அனுபவிப்பதற்கு தந்த்ரீ பேதங்களைக் கல்பித்து நிர்மாணம் செய்வதே வீணபேதங்களுக்குக் காரணமாய்விட்டது. பூர்வகாலத்தில் யார்யார் உபயோகித்த வீணகளுக்கு எந்தஎந்த நாமங்கள் இருக்கின்றனவோ, சாஸ்த்ரங்களில் அந்தவிதமாக விவரிக்கப்பட்டிருக்கின்றன.

(1) "विश्वावसोस्तु बृहती तुम्बुरोस्तु कलावती ।
महती नारदस्य स्यात् सरस्वत्यास्तु कच्छपी ॥

(2) कच्छपी कुब्जिका चित्रा वहन्ती परिवादिनी ।
जया घोषवती ज्येष्ठा नकुली चेति कीर्तिता ॥
महती वैष्णवी ब्राह्मी रौद्री कूर्मी च रावणी ।
सरस्वती किन्नरी च सैरन्ध्री घोषका तथा ॥
दश वीणाः समाख्याताः तन्त्रीविन्यासभेदतः ।
षट्त्रिंशदङ्गुला वीणा विस्तारः षड्भिरङ्गुलैः ॥

இப்படி பத்துவிதங்களாக ஸங்கீத மகரந்தத்திலேயும்,

(3) एकतन्त्री, नकुलः, त्रितन्त्रिका, चित्रा, वीणा, विपञ्ची मत्तकोकिला, आलापिनी, किन्नरी, पिनाकी, निश्शङ्कवीणा

என்று பதினொன்று விதங்களாக ஸங்கீதரத்னகரத்திலேயும்,

(4) वीणोत्तमा, ब्रह्मवीणा, कैलासवीणा, सारङ्गवीणा, कूर्मवीणा, आकाशवीणा, रावणवीणा, गौरीवीणा, गान्धर्ववीणा, बाणवीणा, काश्यपवीणा, स्वयम्भुवीणा, भुजङ्गवीणा, भोजवीणा, किन्नरवीणा, त्रिनदीवीणा, सरस्वतीवीणा, मोह्लिवीणा, मनोरथवीणा, गणनाथवीणा, कौमारवीणा, अणिवाणी, रावणहस्त, तिपिरि, सकने, वळि, विचित्रक, नट, सागरिक, कुम्भिक, विपञ्चिका, नरवीणा, परिबादि मल्लरी, कोलाष्ठी, स्वरमण्डलम्, घोषावती, औदुम्बरी, तन्त्रीसारग , अम्बुजवीणा,

என்று நாற்பத்தொன்று விதங்களாக பண்டிதாராத்ய சரித்திரத்திலேயும் விவரிக்கப்பட்டிருக்கின்றன.

இந்த பூமண்டலத்தில் இதுவரையில் வீணை வேணு முதலான யந்த்ர வாத்யங்களுக்கிருக்கும் அதிக வ்யாப்தி காத்ர கானத்திற்குக் காணவில்லை. பாச்சாத்ய தேசங்கள் முதலிய எல்லாதேசங்களிலும் யந்த்ர கானத்திற்குத்தான் அதிக ப்ரசாரம் இருக்கிறது. நம்முடைய கர்ணாடக ஸங்கீதத்தில் மாத்திரம் காத்ர கானத்திற்கு அதிக

ப்ராமுக்யம் கொடுத்திருக்கிருர்கள். நம்முடைய பாரததேசத்திலிருக்கிற ஹிந்துஸ்தானி ஸங்கீதத்தில் ஜந்த்ரவாத்யங்களுக்கும் ப்ராமுக்யம் விசேஷமாகவேயிருக்கிறது. அதனுல் தான் நம்முடைய கர்ஞடக ஸங்கீதத்தில் இருக்கிற வாத்ய விசேஷங்களேவிட ஹிந்துஸ்தானி, ஸங்கீதத்தில் வாத்ய விசேஷங்கள் அதிகமாகக் காணப்படுகின் றன.

காத்ர கானம்

சாஸ்த்ரங்களில் கானம் அபௌருஷேயம், பௌருஷேயம் என்று இரண்டுவிதமாகத் தென்படுகிறது. அபௌருஷேயமென்ருல் வைதிகம். அது ஆர்ச்சிக, காதிக, ஸாமிகங்கள் என்று மூன்று விதங்கள். அவை ருக் யஜுஸ் ஸாம வேதங்கள். பௌருஷேயம் வால்மீகி முதலான மஹர்ஷிகளால் ரசிதமான கத்யபத்யாத்மகமான ராமாயணாதி க்ரந்தங்கள். கானம் வைதிககானம், வ்யாக்யாகானம், லௌகிககானம் என்று மூன்றுவிதமாக வகுக்கப்பட்டிருக்கின்றது.

வேதங்களே உதாத்த, அநுதாத்த, ஸ்வரித, ப்ரசயங்களுடனே கானம் செய்வது வைதிககானம். ராமாயணுதி ச்லோகங்களினுலும் ராகயுக்தமாக கானம் செய்வதை வ்யாக்கியாகானம் என்று சொல்லுவார்கள்.

இந்த வ்யாக்யா கானத்தை வால்மீகி மஹர்ஷி ராமாயண ச்லோகங்களாக ரசித்து ராகயுக்தமாக வீணு நாதத்துடன் சேர்த்து லயப்ரதானமாக சிஷ்யர்களான குசலவர்களால் ஸ்ரீ ராமருடைய ஸந்நிதானத்தில் கானம் செய்து வைத்தார். வ்யாக்யா கானத்துக்கு ஸ்ருஷ்டிகர்த்தா வால்மீகி மஹர்ஷியென்று சொல்லுவதற்கு ஸந்தேஹமேயில்லே. அப்பொழுதுமுதல் ஸங்கீத சாஸ்த்ரத்தில் ஸாஹித்யத்திற்குக்கூட கொஞ்சம் கொஞ்சமாக ப்ரசாரம் ஏற்பட்டதும் இப்பொழுது வரையிலும் ஸதாசாரமாக ராகயுக்தமாக ச்லோகங்களேப் பாடுவது வழக்கத்திலிருந்து வருகிறது.

லௌகிக கானம் பகவத் ஸம்பந்தமான ச்ருங்கார லீலேகளே ராகதாள பத்தங்களாக கேயரூபமான மதுரபக்தியைத் தெளிவுபடுத்தும் கானத்துடன் ஆனுலும் இஹபரஸுகங்களுக்கு அநுகூலமான பகவத் பக்தியுக்த ஞான போதங்களான கீர்த்தனேகளாலாஞலும் கானம் செய்வது பண்டித பாமரர்களே ரஞ்ஜனே செய்யும் ஸாமர்த்யமுள்ளதாயிருக்கிறது. லௌகிக கானத்துக்கு உபயுக்த

மான 'அஷ்டபதி கீதகோவிந்தம்' என்கிற ச்ருங்கார கேயங்களை கீர்வாண பாஷையில் ஸாஹித்ய ப்ரதானமாக முதல் முதலாக செய்தது ஜயதேவர். பிறகு இவருடைய ரசனையை அனுஸரித்தவர்களான அன்னமாசார்யர், க்ஷேத்ரஜ்ஞர், சார்ங்கபாணி முதலான வாக்கேய காரர்கள் தெலுங்குபாஷையில் மதுரபக்தியுடன் சேர்ந்த ச்ருங்கார ரசனைகளுக்கு ப்ராமுக்யம் கொடுத்து பதங்கள் என்று பெயரிட்டு ஆயிரக்கணக்காக ரசனைகளைச் செய்திருக்கிறார்கள்.

க்ரிஸ்தாப்தம் 18-வது சதாப்தியில் ஸ்ரீ த்யாகராஜர், முத்துஸ்வாமி தீக்ஷிதர், ச்யாமா சாஸ்த்ரி என்கிற த்ரிமூர்த்திகள் ஸங்கீத ஸாஹித்யங்கள் இரண்டையும் ஸமன்வயித்து ஸாஹித்யத்தைவிட நாதோபாஸனைக்கு அனுகூலமான ராகஸஞ்சாரங்களுக்கு ப்ராதான்யம் கொடுக்கும் க்ருதிகளை, விவிதமார்க்கங்களுடன் ரசித்து இஹபர ஸுகங்களை கொடுப்பதான பகவத்பக்தியுடன் ஜ்ஞானபோதனங்களைச் செய்து ஸங்கீதத்துக்கு ஸர்வாங்க ஸுந்தரமான ஸம்பூர்ணத்வம் கொடுத்திருக்கிறார்கள்.

இந்த ஸங்கீத த்ரிமூர்த்திகளுடைய ரசனைகளை அனுஸரித்து அனேக வாக்கேயகாரர்களும் க்ருதி ரசனைகள் செய்து லோகோபகாரகர்களாய் தன்யர்களானார்கள்.

இந்தவிதமாக ஸுகிஜனங்களுக்கு ஸுகத்தைச் கொடுத்தும் துக்கிகளுக்கு துக்கபரிஹாரஞ்செய்தும் சாகோபசாகமாக விஸ்தரித்து பலவந்தமாய் பரிபக்வபலங்களைக் கொடுக்கிறதாக காந்தர்வவேதம் ப்ரகாசித்துக் கொண்டிருக்கிறது.

MUSICAL INSTRUMENTS DEPICTED IN THE SCULPTURES OF NĀGĀRJUNAKONDA, ANDHRA PRADESH.

K. Krishna Murthy, Nagpur.

The musical instruments[1] depicted in the sculptures of Nagarjunakonda present a pleasing variety, reflecting intensely on the creative genius of the master-musicians of the day. At this place their lithographic delineation is effectually realistic and typologically enriching. The types represented in the sculptures are dealt with in these pages, basing mainly on the information supplied and supplemented by the ancient Indian literature.

At Nagarjunakonda the lithic representation of vina is quite interesting. In a sculpture which represents Indra's visit to Buddha in Indra sala guha is revealed a harp (*fig.* 1). The harper Pañcaśikha is shown playing the harp with fingertips or nails while standing. He is keeping it under the left arm supporting it on his waist. Again the sculpture depicting the Renunciation scene reveals a woman with a guitar type of vina on her lap (*fig.* 2). She is shown playing upon it with her finger tips or nails. Likewise the sculpture protraying the transportation of Gautama's jewelled turban to heaven reveals among the band of musicians, a man playing the guitar while standing (*fig.* 3). He is playing it with his finger tips. The guitar has five small pegs to regulate the tuning by tightening and loosening them. Elsewhere a peculiar lute or vina (*fig.* 4) gets its depiction. A woman is shown playing on it, while standing. She is keeping it slanted to her left shoulder and playing it with finger. The vina has a very narrow string board and the strings are stretched almost half of the entire length of the lute. It is devoid of any pegs as seen in the case of *fig.* 3. Thus this lute is unique in its representation among the vinas depicted in Nagarjunakonda sculptures. In a way it reveals some semblances to the sitar of North India.

Conch (*śankha*) :—

This comes under *sushira* (wind instrument) category. The oldest of the wind instruments was probably the buffalo horn, a

1. Yazdani : *Ajanta* IV p. 57, pl. XXXVII a.

specimen of which may be seen in the Indian Museum, Calcutta. The conch is also an old instrument and in fact it is the harbinger of the trumpet. In ancient litetature it is said that the conch was used for both pugnacious and holy purposes. The warriors carried the conches along with them in the battle fields.[2] They were so important and propitious that each hero of the bygone ages named his conch[3]. Thus Pāñcājanya of Krishna and Devadatta of Arujuna acqired their names.[4] Incidentally Kautilya testifies to the use of śankhas in the war.[5] In temple ritual it either gives an opening fanfare or plays a sort of rhythmical accompaniment.

In orchestral bands the conch has its own place. It is blown in two ways. It can be blown either by keeping the perforated tip of the conch into the lip direct or by connecting some ornamental pipe to it. However the process of blowing the conch was known as *Dhamana* (blowing) or *pūrana* (filling)[6]

The depiction of this instrument in stone is quite interesting. At Bharhut the conch with pipe often occurs invariably accompanied with dundubhi[7]. The shell represented in the monkey and elephant scene in which it is fastened at the end of the pipe is quite remarkable. At Amaravati both the varieties with and without pipes are available in lithography.[8] In one of the sculptures a group of eighteen women has been depicted playing upon the drums, a shell trumpet or śaṅkha and two other instruments akin to the Assyrian harps.

At Ajanta the representation of conches in the paintings is superb and sublime. In one of the paintings a palace scene depicts a woman holding a conch in her left hand while the right one is drawn close to her ear in the pose of audition.[9] The other

2. Ramayana VII 63; Mahabharata VI, 1, 15-18; IV, 66, 11; VI, 1-19, Also vide Indian Culture Vol. 4, 451 and J. A.O.S. 13.
3. S.B.E. 8. 38
4. Mahabharata VI, 1, 18
5. P. 401
6. Kadambari p. 33
6. Cunningham 1, pl. XXXIII, figs 1, 2, & 3
7. Cunningham : stupa Bharhut, p. 126
8. C. Sivaramamurti : Bulletin of Madras Govt. Museum, Amaravati sculptures in the Madras Govt. Museum, pl. XIII, figs. 1 & 5.
9. Yazdani : Ajanta, 1. p. 15

1

2

3

painting portraying presumably Mahājanaka Jātaka,[10] reveals a conch-blower in association with a fluteplayer and drummer. The conch blower is having puffy cheeks and protruding eyes suggestive of the act of blowing the conch. Elsewhere in plate XLIV which depicts a party of musicians beneath the Buddha figure is seen a conch blower in front of the drummer. In cave XVII on the left corridor is painted the Viśvantara Jātaka which again reveals musical instruments like dholak (double drum), conch,[11] etc. In the same cave on the ceiling of the hall and the corridor is painted a conch among the religious symbols.[12]

The sculptural depiction of this instrument conch at Nagarjunakonda is significant. A panel representing the transportation of jewelled turban of Gautama by Devatas with all pomp and splendour reveals a band of musicians. A conchblower can be seen among them, in action (*fig*. 5). But the conch is devoid of any metal pipe as evidenced in the sculptures of Amaravati.[13] Besides, the recent excavations at Nagarjunakonda conducted by the Union Department have also yielded conches of which the two recovered from the vicinity of Aṣṭabhuja swami temple[14] bear inscription. The disclosure of the conches from the monastic[15] and temple areas at Nagarjunakonda is highly suggestive of their religious function.

Drums :—

These fall under *ānaddha*, the instrument of percussion. Varying in their sound and model they range from sonorous Paṭaha to dulcet sounding tabors. The drums used for funeral ceremony were called *preta paṭaha*, fearful in sound. Generally in the war

10. Ibid; 1, pl. XVI-XVIII, p. 22
11. Ibid; IV. pl. XIX-XXVI, p. 45
12. Ibid IV, p. 107, pl. LXXIV.
13. C. Sivaramamurti: Amaravati sculptures pl. XIII, fig. 5
14. Two inscribed conches, one bearing 'bhagavato Atha bhuja samisai and the other 'dachchina Kanasara' come from Aṣṭabhuja swami' temple: vide Indian Archaeology : A Review for the year 1958-59 pl. VIA.
15. The excavation of Salihundam, a Buddhist site in Srikakulam District also yielded conches in monastic site of which some are inscribed too; see Indian Archaeology - A review for the year 1953-54, p. 11-12. pl. XVII-A.

field the drums like paṭaha, dundubhi, ānakas etc., were struck. It is stated that they were played with koṇas.[16] The auspicious drum prātahkāla-nāndi-paṭaha was struck in the early morning to notify the break of the day.[17] There is another variety of drum known as Mardala which is usually suspended by the strap from the shoulder and played with koṇas. This is midway between the sweet noise produced by muraja and noisy paṭaha.

The melodious sound-producing drums like muraja, mṛdanga and puṣkara are generally used in the musical accompaniment. To this category also belong darduras, paṇavas and jarjharikas. The mṛdangas have been further classified according to the positions to which they are held. They include ankya, ālingya and ūrdhvaka.[18] The ankya mṛdanga is placed on the lap while playing; the ālingya is larger then ankya in size but is also placed on the lap while playing.

However, the mṛdanga is considered to be fairly ancient among drum varieties. It is said to have been devised by Brahma to act as an accompaniment to the dance of Siva in the hour of his triumph over Tripurāsura, and Ganesa the son of Siva is said to have been the first one to play upon it. The mṛdanga means 'made of clay' presumably therefore, its body should have been originally of mud.[19]

The sculptural depiction of drums is plenteous and accords pleasing variety. At Bharhut two types of drums are carved in the sculptures. The smaller drums represented in the sculptures are shown beating with fingers while the larger ones are suspended from the necks and struck with sticks. The former variety gets its depiction more than once. It can be seen in both the Apsarasa scenes.[20] At Amaravati the sculptural delineation the drums are frequent and varied. The paṭaha, mardala and

16. Ramayana : II, 81, 2, VI, 60, 48-49.

17. Harshacarita p. 125, Raghuvamsha VI, 56; see also Sivaramamurti, Amarvati sculptures p. 147.

18. Sivaramamurti : Amaravati sculptures p. 148.

19. A. Popley : The Music of India p. 123. [But see 'Why is the Mrdanga so called' in this journal, XXIV, XXVI by Dr. Raghavan- Ed.]

20. Journal of Asiatic society IV 637 and pl. XXXIX fig. 26; Cunningham's Stupa of Bharhut.

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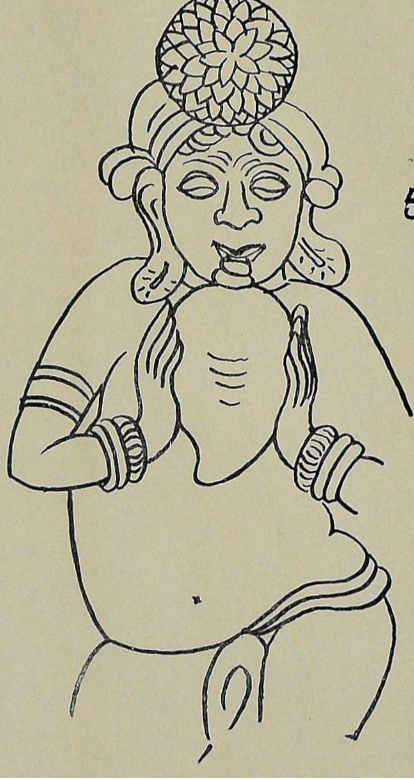

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mṛdanga get their portraiture frequently. All the types of mṛdanga namely ankya, ālingya and ūrdhvaka are to be seen in the sculptures at Amaravati.[21] Interestingly a relief from Jamalgarhi in Yusufzai which depicts Renunciation scene from the life of Buddha reveals both ankya and ālingya mṛdangas.[22]

At Ajanta its portraiture is profuse. A palace scene wherein dancing girls are painted reveals a woman playing exquisitely on a mṛdanga.[23] Another painting depicting Mahajanaka Jataka reveals again a drummer in the group of flute-player and conch blower.[24] Again plate XXII depicting the birth of Buddha in Lumbini grove reveals a drum.[25] The plate XXXVIII represents a band of musicians which includes a flute-player and a drummer.[26] Likewise the plate XL1V depicts a mardala which is shown being suspended from the neck by means of a leather strap.[27] In cave no. XVII on the left wall of the verandah above the ceiling door is painted the Wheel of Samsara which depicts a group of musicians. There a man with a dholak (double drum) slinging by a black leather strap from his shoulders is portrayed.[28] In the same fresco can be seen also a dholak and pair of tabalas.[29] Likewise the painting revealing Visvantara Jataka depicts again a dholak.[30] A painting on the base of a pillar of the ante-chamber portrays the musical instruments like triangular stringed instrument and double drums.[31] In the same cave immediately above the battle scene is painted the Abhisheka of Simhala which reveals two drummers at the right end of the fresco of whom one is holding a drum while the other a round instrument.[32]

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21. C. Sivaramamurti : Amaravati Sculptures pl. XIII.
22. The relief is in Lahore Museum. See J. Burgess, Buddhist art in India p. 129.
23. Yazdani : Ajanta I, p. 17, pl. XII-XIII.
24. Ibid p. 22, pls. XVI-XVIII.
25. Ibid p. 20, footnote 1.
26. Yazdani : Ajanta II, p. 41.
27. Ibid p. 49.
28. Ibid, IV, p. 24.
29. Ibid p. 26.
30. Ibid, p. IV, p. 48
31. Ibid, p. 106 pl. LXXI, b.
32. Ibid. p. 93.

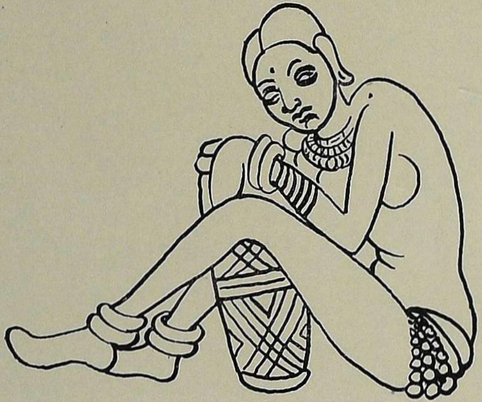
The lithic delineation of drums at Nagarjunakonda is of special interest. The drums like ūrdhvaka mṛdhanga, ālingya mardanga, mardala and paṭaha get their depiction significantly. A sculpture representing the scene of the transportation of the jewelled turban of Gautama by the devatas reveals a drummer in action. He is playing ūrdhvaka mṛdanga with fingers and the drum is suspended by means of a leather strap from the left shoulder (*fig*. 6.) The drummer is having his right hand upraised in the act of beating the drum while the left one is kept tangencial to the drum. Another drummer (*fig*. 7) from the same sculpture is discernible wherein he is represented as playing on ūrdhvaka mṛdanga. But in this case the mṛdanga is tied to the waist by means of a leather strap unlike the aforesaid mṛdanga where it is suspended from the shoulder (*fig*. 6). Besides in this case the drummer is playing with koṇas. He is depicted in action showing both of his hands raised in the pose of beating the ūrdhvaka mṛdanga. The sculpture representing the night before renunciation reveals again ālingya mṛdanga (*fige*. 8). Here a woman is shown with ālingya mṛdanga.

Another variety of drum' Mardala also gets portraiture in the sculptures of Nagarjunakonda. The sculpture depicting the transportation of Gautama's jewelled turban depicts a band of musicians which includes a drummer playing on mardala (*fig*. 9). He is having the mardala dangling from his shoulder by means of a leather strap and playing it with a plectrum (koṇa). His right hand is holding a koṇa while the left one is shown kept akimbo. Again the same sculpture represents a drummer playing on paṭaha (*fig*. 10). He is in the act of beating the paṭaha with koṇas. Thus the delineation of drums in Nagarjunakonda sculptures is picturesque and realistic.

Cymbals :—

They fall under *Ghana*. They are plain and generally made of brass, copper or bronze. The sculptural representations of them are numerous. Both the Apsarasa scenes in Bharhut sculptures reveal cymbals.[33] Interestingly the relief from Jamalgarhi in Yusufzai, depicting Renunciation scene reveals a group of girls

33. Cunningham : Stupa of Bharhut, p. 126.



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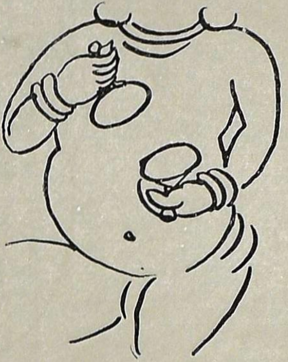

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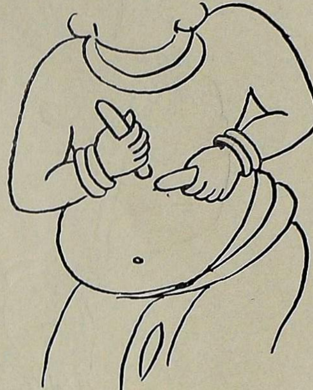

playing on the musical instruments. There a harp, a flute, drums and cymbals are shown.[34]

In Ajanta paintings also many cymbals can be seen. In one of the paintings that reveals a palace scene is shown a musician holding the cymbals.[35] Another painting revealing Mahajanka Jataka depicts the orchestra comprising five artists. Of them two are shown playing cymbals.[36] In plates VII a-b are represented two Kinnaras playing on flute and cymbals.[37] Likewise plate XLIV also reveals a cymbal.[38] In cave XVII the painting portraying the wheel of Samsāra depicts a party of musicians playing on cymbals.[39] Similarly the painting depicting Simhala Avadana reveals again the cymbals.[40]

The Nagarjunakonda sculptures are also not wanting in their representation of the cymbals. They are simple and they are presumably made of metal. The sculpture depicting the transportation of Gautama's turban to heaven reveals a fine example of cymbals (*fig.* 11.)

Koṇas :—

They are used for beating the drums or for playing on vinas. At times in music parties the people will play with koṇas by striking them one against the other, individually or in groups.[41] The depiction of a man playing with koṇa individually at Nagarjunakonda, in the band of musicians, in one of the sculptures revealing transportation of Gautama's turband to heaven is quite befitting (*fig.* 12).

Suchwise the delineation of the musical contrivances in stone at Nagarjunakonda is aesthetic and alluring, throwing a lucent light on the social history of the locality.

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34. J. Burgess : Buddhist Art in India p. 129.
35. Yazdani : Ajanta I, p. 12.
36. Ibid, I, p. 17, pls. XII-XIII.
37. Ibid II, p. 4, pl. VII a-b.
38. Yazdani : Ajanta II, p. 49, pl, XLIVA,
39. Ibid IV, p. 24, 26.
40. Ibid IV, p. 93.
41. Similar plays can be seen even to this day before temple car festivals or in bhajan mandirs in Andhra Pradesh. The play is known as 'Kolatam' locally. So also in Mysore region this play is known as Kolata. *Kolu* means stick and *āṭa* means play in South Indian languages.

GARBHAPURI KIRTANAS

T. Visvanathan

Garbhapuri in Kongu-desam of Tamiland is known as Karu Vūr because Kamadhenu got here a boon for powers of creation and capacity for liberal dispensation of gifts. Pasupati is the presiding deity at the shrine here and the Ambikai is Krupanayaki. The temple here, located on the banks of the Āmravati, is known as Ā-Nilai or resting place of the cow. Eṛipaṭṭa-nāyanār sanctified Karu Vūr, the capital of Pugazh-chōzha-nāyanār. Here, Śivakāmiānthār collected flowers for Lord Śiva, and Karuvūrdēvar, the bard, sang the Tiruvis'aipā hymns and attained mukti. Sambandhamurti Swamigal sang the glory of the local deity, in his Devaram.

Karuvur is noteworthy by reason of its association with some distinguished musicians and composers. An account of these musicians of Karur, expecially of the Karur Brothers will be of value to students and lovers of music. The Karur (Karu-Vūr) brothers comprise Venkatasubbiyer, Krishniyar and Sangitakalanidhi Chinnaswamiyar, (President of the Conference of the Music Academy, Madras, 1950 and decorated with the National Academy Award for instrumental music, and still happily with us at Karu Vūr). Particularly the contribution of Krishniyer deserves to be dealt with in detail. The late Kirtanacharya C. R. Srinivasiyengar, in his *Notes on Hindu Music*,[1] observed, "Next to Tirukkodikkaval Krishniyer, but a length behind comes Mr. Devudu Iyer (Krishniyar) of Karuvoor, the most famous of the 'Karuvoor Brothers'......I find it very difficult to say which was his forte: he was equally brilliant in Raga, Keertana and Pallavi. But, all—professional and non—were unanimous in holding that his repertoire of classical pieces was the largest and his rendering of them most accurate and lovely."

In the first place we should keep clear of a confusion. In the compositions, the Garbhapuri[2] mudra is variously ascribed to

1. *The Hindu* September 20, 1920. (Hereafter, all direct quotations unless noted otherwise are taken from this article.)
2. Garbha-puri in Sanskrit means Karu-ur.

three names—Karur Brothers, Karur Dakshinamurti Sastri and Karur Devudu. Actually, these kritis are the product of a joint venture by Karur Dakshinamurti Sastri and Karur Chinna Devudu (otherwise known as Krishniyer). But we should note that they are not brothers but only cousins. Dakshinamurti only provided the lyrics (text) and Devudu (Krishniyer) set the music for them. Therefore, except for Devudu, the second of the Karūr Brothers, nobody else was gifted as a composer in his family. His elder brother Pedda Devudu (Venkatasubbiyer) and his younger brother Chinnaswamiyer became performing musicians on the violin. It will not be out of place to mention here that sometimes there is another confusion between Garbhapuri and Dharmapuri. The two places denoted by these names are entirely different. The former refers to Kritis and the latter to Javalis. The Karur Brothers had three sisters as well. " Their father, Narasiyer, was a Vainika and left his sons the noblest of all legacies—a musical ancestry." He married Akhilandammal who belonged to another great musical family. She was the daughter of Kavi Mātrubhūtiah.[3] They were originally Andhras by birth, Telugu Brahmins of the Muriganāḍu sect.

Narasiyer's father was a great 'Ramayana Sastri' who had been honoured by the Mysore Samsthanam with gifts of land near Pugaḷūr, between Erode and Tiruchirapalli. Narasiyer received his training from his own father-in-law, Kavi Matrubhutiah.

Pedda Devudu :—

The eldest of the Karur Brothers, Pedda Devudu (Venkatasubbiyer 1860-1887 ?), learnt to play the violin, then a recent importation. He was taught by his own father Narasiyer and became a virtuoso. Pedda Devudu was patronised by Vembu Iyer of Manattaṭṭai. Sangita vidwans like the Vaiyaccheri

3. Kavi Mātrubhutiah, a Telugu Brahmin, was well versed in both language and music. He lived in Tiruchirappalli and composed many Padas and Kritis iṇ praise of his Ishṭa Devatā, Sugandhi Kuntalāmbā in the temple in Tiruchi. He had also "Pārijāta Apaharaṇa" to his credit. Since he was struggling for his livelihood he decided to go to Benares. But by the grace of his Ishta Devatā, Pratapasimha of Tanjore bestowed honours and wealth upon him. His song "Nimaticallaga" in Anandabhairavi raga and Adi tala is the most popular composition of his today.

Brothers (Ramaswami Sivan and Maha Vaidyanatha Sivan), and Manattaṭṭai Kuppuswamiyer, were indebted largely for their fame and professional success to Vembu Iyer who was himself considered a good vainika and vocalist.

Chinna Devudu :—

Pedda Devudu trained his next brother Chinna Devudu to play duets with him on the fiddle. Perhaps this was the beginning of violin duets in Karnatic music; if so, they were pioneers and should be given the credit for introducing violin duets. As the duet was a novel idea at that time, "they were in great demand." For nearly six years around the 1880's they toured the whole of Tamilnad. Pedda Devudu was even compared to Tirukkōḍikkāval Krishniyer.[4] Pedda Devudu's premature death in his early twenties forced Chinna Devudu (Devudu/Krishniyer) to come into contact with Vakil Subbanarasiah[5] of Namakkal, who in turn put Devudu under the tutelage of Nemam Subramanya Iyer.[6] This is how Devudu came to follow Tyagaraja's school.

After the death of Pedda Devudu around 1887, Chinna Devudu took up the responsibility of training his younger brother Chinnaswamiyer to play the violin. This enabled him to continue playing violin duets with his younger brother.

In a short time Devudu became more famous than his teachers or his brother. An exception was, of course, his namesake, Tirukkodikkaval Krishniyer (1854-1912), a senior contemporary of Devudu. Commenting on the general estimate of his playing C. R. Srinivasiyengar wrote:

> His notes were not bare, naked, angular and bony but suffused with ragabhava and gamaka. He was as much at home in the minor janya ragas as in the melakartas and more popular melody types as Kambhoji, Mohana and Begada. He was remarkable for his wonderful and unequalled skill in producing rare and grand tones and styles, and peculiar modes sprung from his bow were

4. This information was given by Sri Papa Venkatramiah who had his early training under Sangita Kalanidhi Karur Chinnaswamiyar.

5. Lover of music and grand-uncle of Violin Vidwan Sri Madurai Subramanya Iyer.

6. A direct disciple of Tyagaraja Swami.

> something marvellous, as if two or three fiddles were played together. If at all one could make bold to offer any remark about his execution he favoured quavers more than vareeks and was eclipsed only by Krishniyer and no other, in that undefinable something that I could phrase as depth and accentuation. On the whole he is a rare product of his age...
>
> He was equally famous as an accompanist and soloist. His early training stood him in good stead and his wonderful mastery of musical compositions of his age enabled him to keep his own with such "big guns" as Maha Vaidyanathiyer, Patnam Subramanya Iyer, Narayanaswami Iyer of Tiruvisanallur and Sarabha Sastri. When he had his turn, his originality and brilliant execution won for him a fame and respect equal to that of his primaries.

Devudu was also a good singer and used to sing while playing violin solo. Though a Telugu by birth, he was well versed in both Telugu and Tamil literature. Though we do not know how, he acquired a fair working knowledge of English and was able to have contacts with the upper strata of society.

Devudu's broadmindedness is revealed through an incident[7] that happened when he went to accompany Maha Vaidynathiyer at a wedding in Sirkazhi. A violin virtuoso, by name Sirkazhi Narayanaswami Pillai,[8] was playing also.

He was playing in a soul-stirring manner. The local people were in divine bliss. Although Maha Vaidyanatha Iyer and party were aware of Pillai's reputation, they never went to listen. But Devudu was curious and leaving the others, he went to hear for himself. Sri Pillai started Nayaki, one of his several favourites. After the first strains of the raga alapana, Devudu shouted in ecstasy to the others: "My God, this man's Nayaki is going to

7. This incident was told by Papa Venkatramiah, son of Srikantiah, who happened to be there with Chinna Devudu.
8. I have heard my grand-aunt (late Rupavitiamma) going into raptures over his scintillating rendering of Nee bhajanagana, 'as though his perfumed fingertips released the fragrance of rose water.'

put mud in our stomachs, i.e. deprive us of our livelihood. But it matters not as long as we make good a life's chance to listen to angelic music."

When Devudu was staying in Madras, Sri Srikantiah, his chief disciple, played the second fiddle for the duets. Devudu founded a school in Madras and trained a number of disciples. He died suddenly in 1901, only forty, childless. "Like his brother he was snatched away in life's blood with his blushing honours thick upon him."

Chinna Devudu had a tremendous sangita and swarajnana for grasping anything connected with music. This is reflected in his songs composed in the style of western melodies. He must have composed about 30 to 40 songs, but we are able to trace only 20. Even these are scattered among stray publications.

Noteworthy Features.

He has composed a number of kritis, one varna and a ragamalika (consisting of five ragas.) In all his compositions the Telugu language is simple and easy to understand. He chose Adi tala for most of his pieces. His songs reveal his fine technical skill; as one coming from the sishya parampara of Tyagaraja, he adopted the same style—simple, crisp and short. Most of them are in madhyamakala. Out of the 20 songs only very few have more than one charana. In his songs we find sangatis, lively briga passages, madhyamakala tempo, etc. In his "Neramenachakura Na Pai" (Sankarabharana-Adi) we find lively briga passage like;

d n s r g r s n d p , , , , m g / r g m p d p m g / r g m p m g r s//
Do ra Gar bha Pu Ri Va Sa

The following songs consist of sangatis:

name of song	*raga*	*tala*	*section with sangatis*
Ēmi nēramu	Garudadhvani	Adi	Anupallavi
Entaninē	Natakuranji	Adi	Pallavi
Ēmani pogaḍudu	Todi	Adi	Pallavi and Charanam
Nēramenchakura	Sankarabharanam	Adi	Pallavi
Koniyāḍa	Vakulabharanam	Adi	Pallavi

We also find lilting melodic patterns, for example, in Neramenchakura (Sankarabharana-Adi):

s , , r g , , m p , , m g , , r g m
Ne ramen caku raNa pai

and in Anupallavi of his Sriraga varna "Sāmini" in Adi tala:

p m , n p n m p r g , r ṇ s r g / r s , ṇ p ṇ s r / g r , s r m p , //
Cha la mu se ya Me ra ga du ra

His compositions reveal the master-mind of a composer who is also a violinist. The Todi Kirtana in Adi tala, Ēmani pogaḍudu, is full of such phrases. He seemed to be the first to have used: p d n p m r g r s phrase in Sriraga in his Varna in that Raga. Phrases in sama-yati style are also found in the same Varma:

n , p m r g r s ṇ , p̣ ṃ p̣ ṇ s r / ṇ , s r g r r s / ṇ , s r m r g r //

ṇ , s r (p m r s) n[9] , s r p m n p / n , ṡ r n ṡ n p / n, p m r m p n //

The text (sahitya) structure of his musical compositions conforms to the laws of musical prosody. Prasa and Yati rules are strictly followed. In Kritis like Rārā Rāmā (Bangala), Nēramenchakura (Sankarabharana), Karunānidhe (Kambhoji) we find dvitīyākshara-prāsa persisting throughout the composition. We discover pleasing examples of alliteration in one or two compositions, e. g. the charana section in Entani Nē Vēḍurā (Natakuranji):

தி^{3}க்குநீவேக^{3}ானி வே ரெக்கட^{3} லேது^{3}ரா
மக்குவமரவகுரா சக்கனி தொ^{3}ர நாபைக^{3}
தி^{3}க்குன க^{3}ர்ப்ப^{4}புரீஶ அக்கரோ நன்னுப்^{3}ரோவ
நிக்கமுக^{3}சக்கக^{3}னு ம் ரொக்கிவேடி^{3}யுண்ட^{3}க^{3}.

A complete book of his songs as available now will follow soon. A list of his compositions is given below. If there are any other compositions in the possession of lovers and students of music, the author will acknowledge them with thanks and will include them in the publication under preparation.

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9. Whether this prayoga is a misprint or this is another Visesha prayoga for Sriraga is uncertain.

List of available Compositions of

KARUR CHINNA DEVUDU

AND

KARUR DAKSHINAMURTHY SASTRY

1.	Ambā ninunera	Ragamalika (5)	Rupakam
2.	Entaninevedudu	Natakuranji	Ādi
3.	Enduku nirdaya	Sankarabharanam	Adi
4.	Ēmani pogaḍudu	Todi	Adi
5.	Ēmi nēramu	Garuḍadhvani	Adi
6.	Kamalāmba Nā	Kanada	Adi
7.	Karunānidhē	Kambhoji	Adi
8.	Koniyāḍa tarama	Vakulabharanam	Adi
9.	Durusugā krupa	Kedaram	Rupakam
10.	Nanu karuṇinci	Sankarabharanam	Rupakam
11.	Nāmanavini	Cakravakam	Rupakam
12.	Nēra mencakura	Sankarabharanam	Adi
13.	Mari mari ninnē	Kambhoji	Rupakam
14.	Maruvaka daya	Mohanam	Adi
15.	Yadukulatilaka	Cakravakam	Adi
16.	Pranatārtihara	Kalyani	Adi
17.	Brōchutakevaru	Sriranjani	Adi
18.	Brōva samayamide	Gaurimanohari	Adi
19.	Rārā Rāmā	Bangala	Adi
20.	Srimahāgaṇapati	Behag	Rupakam
21.	Sami Nī (Varnam)	Sriragam	Adi

FOUR RARE PIECES

Edited by

Vidwan Sri Chennakesavayya of Mysore

These four rare compositions were demonstrated by the Vidwan at the 37th Conference. See above p. 42, Proceedings of the Session.

These were found in the notebooks of the Vidvan's father and teacher, written eighty years ago.

[வர்

ராகம் கேதா₃ரம்

ஆரோஹணம் : ஸ ம₁ க₃ ம₁ ப நி₃ ஸ்

பல்லவி—வனஜ லோசன நீபை சாலா

அனுபல்லவி—க₄னுடை₃ன சாமேந்த்₃ருனிவர

சரணம்—சந்த்₃ரகுல

I	

பல்லவி

‖ * * * * | * * * * | ஸா மா | கா , ரி | ஸ ரீ ஸ | நீ ; | நி ப நி ஸ |

| வ ன ஜ லோ. . .

‖ மக க ரி | ஸ நி ப நி | ஸம கம | ப நி நி ப | ப ம க ம | க க ரி ஸ | ரி ஸ ஸ்நி |

| லா . . . | வ . . . | . ன | ஜா | க்ஷி |

அனுபல்லவி

‖ பப ம க | க ரி ஸநி | பா ஸ நி | ப ம நி ப | மக மா | மக ரி ஸ | ; ஸ ப |

| ரா | க₄ னு | . . டை₃ | | ன | சா |

‖ ஸ்நி பம | க க ம ம | ப ப நி நி | ஸ் நிஸ்ம் | க்ரி ஸ் நி | ஸ்ரி ரி ஸ் | ஸ் நி ப நி |

| ர | த | ன யு | | டெ₃ள . . . | ஶ்ரீ |

‖ ம கா ரி | ஸ நி ப நி |

(சிட்டை

| ர . . | ஸ்ா, ம | கரி ஸரி | ஸநி பநி | ஸா, ம | கம ப நி |

‖ ம கா ம | பநி ஸ்ா | நிஸ் ம்க் | ரிஸ் க்ரி | ஸ்நி பநி | ஸ்ரி ஸ்நி | பநி ஸ்ரி |

‖ கா, ரி | ஸநி பநி | (வனஜலோசன)

ணம்]

க$_2$ண்ட$_3$ஜாதி அடதாளம்

அவரோஹணம் : ஸ் நி ப ம க ரி$_2$ ஸ

வனஜாக்ஷி வலசி யுன்னதி$_3$ரா ॥

தனயுடெ$_3$ள ஸ்ரீ க்ருஷ்ண ராஜேந்த்$_3$ரதீ$_4$ர ॥

சி$_3$ரோமணி ॥

I	O	O

கரி ஸம | கம பம | மக கரி | ஸஸ நி ப | பஸா ஸ | கா கம | ா ப மா ‖

ச ன நீ பை சா

பநி பநி | ஸம கம | ப நிபஸ் | ஸ்ரி ஸ்ஸ் | நிநி ஸ்ஸ் | நிப பநி | பபம ம ‖

வ | ல சி . . | யு | | ன்ன | . தி$_3$

பம கம | ப ஸ் ஸ்நி | நிஸ் ஸ்ரி | ஸ்நி பம | மத மக | ரிஸ ஸம | கம பநி ‖

| மேந் | த்$_3$ரு | | னி . . . | . . வ. |

நிப ப ம | கம கரி | ஸ மகம | பநி ஸ்ம் | ா க்ா ரி | ஸ்ரீ ஸ் | ா நி பா ‖

| க்ரு | ஷ்ண. . . | ரா . ஜேந் | . . . | த்$_3$ர . . | . . தீ$_4$

| | | | | |

ஸ்வரம்)

பா , ம | கம கா | , ரி ப ம | ம க ரி நி | ப ஸ்நிப | பம க ம | கா ரி ஸ‖

ஸ் நி பம | ககா ம | பநி ப ம | பஸ்ா ம் | ாக் ரிஸ் | நிப ம நி | , பா ம

I

சரணம்

‖ * * * * | * * * * | பா ; | ஸ்நி பம | கம கரி | க ரீ ஸ | நீ ; |

சந் த்ர கு . .

‖ பப மம | கம பம | ஷி | ஷி

ணி . சந் . . | த்ர | கு .

எத்துக்கடை

1) ‖ பா ; | ; ; | மா ; | ; கா | ரீ ஸா | நீ ; | பா ;

‖ ஸா பா | கா மா | (சந்த்ரகுல)

2) ‖ நீ நீ | பா மா | கா ரீ | ஸா நீ | பா நீ | ஸா ; | ; மா |

ரீ ஸ்ா | நிநி பம | (சந்த்ரகுல)

3) ‖ நீ பா | ; மா | கா மா | கா ; | மா பா | கா மா | நீ பா |

ரி ஸாம | க ம மப | (சந்த்ரகுல)

4) ‖ ஸ்ா ; | ; ஸ்ா | ; நீ | பா ; | மா நீ | பா , ம | கரி ஸரி |

நிப மக | மம பநி | (சந்த்ரகுல)

5) ‖ ஸ்ாஸ்ரி | ஸ்நி பம | பா ப நி | பம கம | காரி க | ம க மப | நிநி பம |

‖ ஸ்ாம் க் | ா ரி ஸ்ா | ரி ஸ்ா நி | பா ´நிப | ா ம கா | ம பா நி | மாப க |

‖ நிப நிப | ா ம கம | (சந்த்ரகுல)

I	O	O

பநி ஸ ம | கரி கரி | ஸநி பநி | ப ஸாநி | ரீ ஸம | கம பநி | பஸ் ஸ்நி ||
ல. . . சி . ரோ . ம . .

| | ஷ | | ரீஸ ம | கம ப நி| ஸ்ா ; ||
ல . . சி . ரோ . ம ணி .

ஸ்வரங்கள்

நீ நீ | ஸா மா | கா ரீ | பா மா | ; கா | ரீ ஸா | நீ ; ||

கா மா | பா நீ | பா மா | கா , ம | கா , ரி | ஸம கம | பநி ஸ்நி ||

மா கா | ; ரீ | ஸா நீ | ஸ மா க | ா ம பநி | ஸ்ா நி ப | ாம கா ||

ஸா ; | ; நீ | ஸ ம கம | பா நி ப | மக மப | நிப மஸ் | நிப ரிஸ் ||

ஸ்ஸ் நிப | மப நிஸ் | ரி ஸ்ா நி | ப ம க ம | நி பா ம | கரி ஸநி | கம பநி ||

ா ம தம | கரி ஸரி | ஸ ஸாஸ | மக ம ப | ா நி ஸ்ம் | ா க் ா ரி | ஸ்ரி ஸ்ா ||

[வர்

ராகம் மோஹனம்

ஆரோஹணம் : ஸரி₂க₃பத₂ஸ்

பல்லவி—பக₃ஜ—ஏபே வேளகா₃து₃ரா

அனுபல்லவி : வக₅ காடை₃ன ஸ்ரீ வீர

சரணம்—த₃யஜ—ஏட₃

I

பல்லவி

‖ * * * * | * * * * | பா தா | த ப கப | ரீ கத | பா கப | கரி ஸா |

ப க₃ ஜ—ஏ பே .

‖ த பா க | ரிஸ ரிக | பக தப | கரி கப | ரி க ரி ஸ | ரிக பப | கரி கப |

ரா ப்ரா ண நா . த₂

அனுபல்லவி

‖ ரி ஸ தப | த ஸ ரிக | ஸ்ஸ் தத | ப ப த த | பப க ரி | க க பப | த க ப க |

ர . . . . | வ க₃ கா டை₃

‖ க ப த ரி | ஸ்ா ; | பத ஸ்ப | ாத ஸ்ரி | க் ஸ்ா ரி | க்ப் க்ா | ரிஸ் ரி க் |

ர . . . . . . வ ஸங் த தியா

ஸ்த பக | ரிஸ ரி க |

. மி . . | . . . . |

சிட்டைஸ்வரம்

பா த க | பரி கத | தப கரி | க ப ரி க | ாக பத |

ஸ ா ரி க | பா ; | தஸ் தப | கரி கப | தஸ் ரிக் | ஸ்ா ரி ஸ் | க் ரி ரீ |

த ப கரி | , ஸரிக | (பகஜ—ஏபே)

ணம்]

கஂண்டஂஜாதி அடதாளம்

அவரோஹணம் : ஸ் த ப க ரி ஸ

ப்ராண நாதஂநன்னே லுகோரா ‖

வஸந்த தியாகஂ ராஜஸாமி ‖

ஸமயமிதேஂர ‖

I	O	O

ரி க ப ப | கரி ஸரி | கக ரிஸ | தரி ஸத | பத ஸரி | க ஸா ரி | க ப ரீ ‖

வே. . . ள. கா. . து. . . .

த த பக | பத ஸ்ஸ் | த பதஸ் | கப தஸ் | ா த பக | தப கப | ாபகரி ‖

நன் . னே. . லு கோ

த பா ப | கரி கப | க க ரிஸ | ரிக ஸரி | , ரி க ப | க தா த | பப கரி ‖

ன. ஶ்ரீ வீ.

ரீ ஸ் த | ரி ஸ்ா த | ப க ப த | ஸ்ரி க்ஸ் | ா ரி தா | ஸ் பா த | கப தரி ‖

க ரா. . . . . ஜ ஸா. . .

க பா ப | ரிக ஸரி | , ஸ த ப | க ரீ த | ஸரி கக | ா பகத | பகரிக ‖

ஸ் ரிக் ஸ் | ரி த ஸ்ப | த ஸ்ரி க் | ப் க்ா ரி | ஸ்த ரிஸ் | ா கபத | க் ரீ ஸ் ‖

I

சரணம்

‖ * * * * | * * * * | தா தா | பா ; | ; ; | க ப தஸ் | தப தக |

தயஜ—ஒ . . | ட . . .

‖ கரி ஸரி | ஸரி கப | | |

. . . . | த ய | ஜ—ஒ . . | | ட

(எத்துக்கடை

1) ‖ தா ; | ; பா | ; தா | கா பா | ; பா | ரீ கா | ; கா |

ஸா ரீ கா பா | (தயஜ—ஒட)

2) ‖ பா தக | ப ரி கா | பரி கஸ | ரீ க ஸ | ரித ஸா | ப த ஸரி | கரி ஸரி |

‖ , கரிஸ | , ரி க ப | (தயஜ—ஒட)

3) ‖ தப தக | பரி கப | ஸரி கத | பக ரிஸ | பக பரி | கஸ ரிக | தஸ ரி ப |

‖ ரி ஸ்தப | கரி கப | (தயஜ—ஒட)

4) ‖ ஸ்ா ; | ; ரிஸ் | தஸ் தப | கப ரிக | தப கரி | ஸரி ஸ ா | ; ; |

‖ ரிக பத | ா த கப | தஸ் ாஸ் | பத ஸ்ரி | , ரி ஸ்ரி | க் ப் க் ரி | க் ரி ஸ் த |

‖ ரிஸ்தப | கரி கப | (தயஜ—ஒட)

I	O	O

பத தப | கரி கப | கக ரிஸ | தக ரிஸ | ரிக பக | ரி கத ப | ா ஸ்தப ‖
ஸ ம ய . . மி தே₃ . . . ர . .

| | | | ரிக தா | பா ; ‖
ஸ . | ம | | ய . . மி | | தே₃ . . | ர . ‖

ஸ்வரம்)

தா பா | ; பா | கா ரீ | ஸா ; | ; பா | தா ஸா | ; ரீ ‖

, க ப க | ரி கா ப | ரி க ப த | ஸ்ரி க்ஸ் | ா தப த | ரி ஸா த | பக தப ‖

கரி ஸ த | ஸரி க ப | தக பரி | கப த ஸ் | தரி ஸ்ப | தஸ் ரிக் | ரிஸ் ரித ‖

ரிக ப க | தப கரி | பக ரிஸ | த ரீ ஸ | ா த ஸரி | கப கத | பஸ் தரி ‖

ரிஸ் ா த | ஸ்ப த க | பத ஸ்ரி | க்ரீஸ் | தப ரிஸ் | ா த பக | ரி ஸா க் ‖

பட்டணம் சுப்ரமண்ய

ராகம் பூர்வகல்யாணி

ஆரோஹணம்—ஸ ரி$_1$ க$_3$ ம$_2$ ப த$_2$ ப ஸ ‖

பல்லவி—ஸ ரி வாரி லோ நன் னீ லா கு$_2$ ன

அனுபல்லவி—விரி பே$_3$ா ணி ஹிம் ஸல கோர்வ

சரணம்—பக$_3$வாரி

[வர்

I

பல்லவி

‖ * * * * | * * * * | ஸா ரீ | கா , , | மரிகரி | ககபம | பா , , |

ஸ ரி வா ரி

‖ மகமக | ரிரிஸத | ஸரிகப | மககம | கரி ஸரி | தஸ ஸா | தஸரிக |

ன சௌ க ஜே ஸே

அனுபல்லவி

‖ ரிகரிஸ | ரிஸநித | தா தா | பகபக | மரிகம | பமபா | , , , , |

. . . . ர . . . . வி ரி பே$_3$ா . . . ணி . . ஈ . . .

‖ , நிபத | பஸ் ஸ்ா | ததபஸ் | ா நிதரி | ஸ் தஸ்ரி | க்ரிக்ம் | ா க்ரிஸ் |

ஸ்ரீ வெங் க டே

‖ தபமக | ரிஸநித |

. . . . ர . . . .

(சிட்டைஸ்வரம்)

| ஸா ரிஸ | ரிக மப | கரி கம | ா காரி | , கரிஸ |

‖ கரிஸரி | க ம பா | தத மக | ரிஸ மப | தபஸ்நி | தஸ்ரி க் | ா ம் க்ரி |

‖ தமா க | நிஸநித | (ஸரிவாரிலோ)

ஐயர் செய்தது

கூண்டஜாதி அடதாளம்

அவரோஹணம்—ஸ் நி த ப ம க ரி ஸ ‖

சௌக ஜேஸேதி மேர கூாது ர

லேதுரா ஸ்ரீ வெங்கடேச்வர தயஜ—அடர ‖

மாடலனு வினி வஞ்சன ‖

ணம்]

I	O	O

க ம ப ம | ா ப க ம | ப பமக | ரிகம ம | கரி ஸரி | க க ரி ம | ம க த ப ‖

லோ நன் ணீ லா கு

கா ப ம | க ம ரி க | ததமக | ரிஸா ஸ் | , நி த ப | த நி த ப | ம த ம க ‖

தி மே ர கா து

ம ப த த | ப த ம ப | கம ரி க | ம பம ம | க ரி ஸரி | க ஸாரி | க ம ப த ‖

ஹிம் . . . . ஸ . . ல . . . கோர் . வ . . லே . து . . .

ரிக் ரி ஸ் | ரி த ஸ் ப | த ம கரி | கமப த | த ப ஸ்நி | தக் ரிஸ் | நி த ரி நி ‖

ச்வ ர த . . ய ஜ—அ . . : . . ட .

ரி ஸா ரி | ஸநி த நி | த பா ப | ஸ நி தஸ | ா ரிகஸ | ரி கா ம | ப ம த ம ‖

க் ரி ஸ் த | ா ரி நி த | ப மா த | ம க ரி க | மப தப | ஸ்ா ரிக் | ரீ ஸ் நி ‖

I	

சரணம்

‖ * * * * | * * * * | பா தா | பா , , | ம ப த நி | த நி பா | ப ம க ம |
ப க₃ வா ரி மா

‖ நி த ப ம | க ரி க ம |
. ன . . . . ப க₃ வா ரி மா

(எத்துக₃டெ₃ஸ்வரம்)

1) ‖ தா , , | , , நீ | தா பா | , , மா | கா ரீ | கா , , | , , மா |
‖ ஸா ரீ | கா மா | (பக₃வாரி)

2) ‖ தா பம | கரி கம | பா ரிக | மபம க | ா ரிஸநி | த ஸா ப | தப ஸஸ |
‖ மகரி ஸ | ா ரி கம | (பக₃வாரி)

3) ‖ பத தப | மக மப | பம கரி | க ம ரி க | ஸரி கம | பம மக | ரிஸ நித |
‖ மக ரிஸ | ஸரி கம | (பக₃வாரி)

4) ‖ ஸா, ஸ் | ா ஸ் ரிக் | ரிஸ் ரி த | ஸ் பதம | ப கமரி | கா, ரி | க மப நி |
‖ ஸரி ஸஸ | ா ஸ ஸப | பா ப ம | கரி ரிக | ரி ரீ ரி | நித தா | நி ப த ப |
‖ ஸக் ரிஸ் | நி தபம | (பக₃வாரி)

I	O	O

ப த ம ப | ா ம கம | கரி ஸரி | க ப ம க | ம ப த நி | பத பஸ் | ஸ்ா, ரி ‖
ட . . . ல . | னு . வி . . னி வஞ் ச ‖

பத பஸ் ஸ்ா , , ‖
ட ல னு . வி . . னி | வஞ் . ச ன . . ‖

, , தா | பா மா | கா ரீ | ஸா , , | , , தா | பா ஸா | , , ரீ ‖

ா ரி க ம | தபா ஸ் | நி த ரிஸ் | ா ரிக்ரி | ஸ் நி தஸ் | ா ரி நித | ப மா த ‖

தப ம க | மப தநி | தப ஸ்ஸ் | க்ரி ஸ்ரி | தஸ் ப த | ம ப க ம | நித பத ‖

த ப த ப | மகமரி | கரி ஸத | ஸா, ப | த ப ஸா | ஸகரி க | பம க ரி ‖
மகி மபி | தபி ஸ்நி | தஸ் ரிஸ் | ா நி த ப | நி தா ப | மக தம | கரி ஸா ‖

ராகம் அடாணு

பல்லவி

பொக$_3$ட$_3$ தர மே அத்$_3$பு$_4$த மஹி மனு க$_3$னி|

அனுபல்லவி

ந க$_3$ த$_4$ ரு டை$_3$ வெ ல ஸிதி ரேபல்லேனு |

சரணம்

1) நின்ன மொன்ன ஜனியிஞ்சின வாட$_3$னு
கொன்னி கொன்னி தெலிஸி தெலியனி
சின்ன வாட$_3$ நீவு பூதன சன்னுதா$_3$கி$_3$
தின்ன கா$_3$னு பெ$_3$ாந்தி$_3$ வீட$_3$ ஜேஸிதி

2) வெலஸி ஸோம காஸுருனி வதி$_4$ஞ்சி
ப$_3$லி யு டை$_3$ன கனக கசிபுனி கூ$_3$ல்சி
இல மூட$_3$டு$_3$கு$_3$லனு தா$_3$னமு ப$_3$லிநீ
தல மீதி$_3$டி$_3$ ஸாது$_4$ வ்ருத்தி ஜேஸிதி -

3) ஸு ரு னி வில்லு நவலீலக$_3$ த்$_3$ருஞ்சி -
த$_4$ ர ஸுதைன ஸீதனு வரியிஞ்சி
கோரி கலனுநிஞ்சி மனுஜுல -
ள்ளூர வெலயு மாரகோடி ஸுந்$_3$தர .

சதுஸ்ரஜாதி த்ரிபுடதாளம்

போ$_4$கீ$_3$ந்த்ர$_3$ சயனு நா ஸாமி ||

நாராயண வீரராக$_4$வ சௌரி ||

வர்ணிம் பக$_3$ லேனு அய்னனு ||

வக$_3$னு வின்ன விஞ்செத$_3$னு ||

னுவு ப்ராணமு

வன்ன ஜன்ன மென்ன லேக ஜேஸிதி || (பொக$_3$ட$_3$)

வேத$_3$ம்பு$_3$லு தெ$_3$ச்சி அந்தட

ப்ரஹ்லாது$_3$னி மெச்சி

கிய்யக$_3$னு பாத$_3$மு

வட்டி க$_1$ட்டி ஜெட்டி நீவு க$_3$ாவுன || (பொக$_3$ட$_3$)

பரசு$_3$ராமு$_3$டி$_3$ம்சி அப்புடே$_3$

த$_3$ சர து$_2$ தனியிஞ்சி

காரடி$_3$ த$_3$ப்பிம்சி திருவ

ஸூ$_3$ர தீ$_4$ர வீர ராக$_4$வ செ$_3$ளரி || (பொக$_3$ட$_3$)

29, தீரசங்கராபரண மேளகர்த்தாவின்

ஆரோஹணம் : ஸரி₂ம₁ப₂த நி₃ஸ்

ராகம் அடாண

I	

(பல்லவி)

|| ஸ ஸ ஸ ஸ் | ஸ் ஸ் நி ஸ் | ரி ஸ் நி ஸ் | நி த நி ஸ் |

பொ க₃ ட₃ த ர மே அத்₃ பு₄ த ம ஹி ம னு ₃க னி

|| ஸ ஸ ஸ ஸ் | ஸ் ஸ் நி ஸ் | ரி ஸ் நி ஸ் | நி த. நி ஸ் |

பொ க₃ ட₃ த ர மெ அத்₃ பு₄ த ம ஹி ம னு க₃ னி

(அனுபல்லவி)

|| ம ப த ப . | ஸ்ா நி ஸ் | ரி ஸ் நி த | நீ ஸ் ஸ் |

ந க₃ த₄ ரு டை₃ வெ ல ஸி தி ரே. பல் லே னு

(சரணம்)

|| க ா ம ப | ா ப நிப | நிப நிப | நி நி ப ம

நி ன்ன மெ ான்ன ஜனி யிஞ் சின வ ா ட₃னு

|| த ா நி ஸ் | ா ஸ் நி ஸ் | நி நி த த | ப ப ம ப |

கொன் னி கொ ன் னி தெ லி ஸி தெ லி ய னி வ க₃ னு

|| மா ப க | ா ம பா | தா , , | ஸ்ா ஸ் ஸ் |

சி ன் ன வா ட₃ நீ வு பூ த ன

|| நீ ஸ் ரி | , ம் ரீ | ஸ் நீ த | நீ ஸ் ஸ் |

தின் ன கா₃ | னு பொ₃ங் தி₃ வீ ட₃ ஜே ஸி தி

(மற்ற சரணங்களையும்

ஜன்னியம்

அவரோஹணம் : ஸ் நி த$_1$ ப ம க$_3$ ம ரி ஸ

சதுரச்ரஜாதி த்ரிபுட தாளம்

I	O	O

நி ஸ் நி த | ா ப ம ப | கா மா | பநி பநி ப ம ரீ ‖

போ$_4$ . . கீ$_3$ந் த்$_3$ர ச ய ஞ நா ஸா . . மி . .

ஸ் நிஸ் ரிஸ் ரி ஸ் நி | பா பா ம ப | க ா ம ா | ப நி ப நி ப ம ரீ ‖

போ$_4$ . . . கீ$_3$ ந் - த்ர சய ஞ நா ஸா . . மி . .

ஸ் ா ஸ்ப | நி ப ப த நீ | பா கா க | ம ரீ ஸ ‖

நா . ரா . ய ண வீ . . ர ரா க$_4$ வ ஸெள$_1$ ரி

ம ப கா | ம ம பா | தா . , | த ா த த ‖

வர் . ணிம் ப க$_3$ லே னு அ ய் ன னு

ம ா ப க | ா ம பநி பநி | ப ம ரீ , , | ஸ ா , , ‖

வி ன் ன விஞ் . செ. த$_3$. | னு . . .

ஸ் நி ஸ் ரி ஸ் ரி ஸ்நி | த த நீ | ஸ் ா , , | ஸ் ா ஸ் ஸ் ‖

ச ன் . . னு தா$_3$ | . கி$_3$ நா வு ப்ரா ண மு

ஸ்ா ஸ ரி ஸ் நி | ப ப நீ | ப நிநி ப ம | கம ரி ஸ ‖

வன் ன . ஜ ன் . ன மெ. | ன்ன லே . க . ஜே. ஸி தி

இதே மாதிரி பாடிக்கொள்ள வேண்டும்.)

[வர்

பட்டணம் சுப்ரமணிய அய்யர்

ராகம் சுத்$_{3}$த$_{4}$கோடி$_{3}$

ஆரோஹணம் : ஸரி$_{1}$க$_{2}$ம$_{1}$த$_{1}$நி$_{2}$ஸ்

[சுத்த

பல்லவி—த$_{4}$ரலோ நீ வண்டி

அனுபல்லவி : மருகேளி ஸல்புவேளலோ

சரணம்—மனஸ¬ன த$_{3}$லசிதெ

I

பல்லவி

‖ * * * * | * * * * * | தா தா | த ம கம | கா , , | ரி ஸ ரி நி | கரி மா |

த$_{4}$ ர லோ நீ

‖ தக ரிஸ | ா ரி க ம | தத மக | ரிஸ நி நி | தத மக | ரிக ஸ ரி | நிஸ ரிக |

நி தா$_{3}$ நி நி

‖ தம கரி | ஸ ரி க ம |

... ... |

அனுபல்லவி

| நித தநி | தம தக | மத தநி | ரிக மநி | தம கம |

ம ரு கே ளி ஸல் பு வே

‖ தத நிநி | ஸ்ா ‘ ‘ | ரிஸ் நித | ா நி ஸ் ரி | க் ஸ்ா ரி | க்ம் ா ம் | க்ரி ஸ் ரி |

ரு நி ம ன ஸ¬ ன சோ தி$_{4}$ஞ் சி

‖ ‘ தம க | ரிஸ ரிக |

க$_{2}$ தா$_{3}$

சிட்டைஸ்வரம்

| தா த ம | கரி ம க | கரி ரி ஸ | ரிநி ரிரி | கக மம |

ணம்]

இயற்றியுள்ளது.

தாளம் கண்டஜாதி அடதாளம்

அவரோஹணம் : ஸ் நி த ம க ரி ஸ

ஸாஹித்யம்]

மானமுலேனி—தாநிநி ஜ-சியுண்டலேது॥

ஸ்ரீ வெங்கடேச்வருநி மனஸு-ன சோதிஞ்சியே மாபாலனு நம்மினனு கதா॥

தேஸீயுன்னதி

I	O	O

க ம த த | மக தம | க ம கரி | க மா க | ரிஸ ரிக | ஸ ரீ ரி ஸநி தநி ॥

வன் டி மா ந மு லே

ம த க ம | தத நிஸ் | மத நிஸ் | ரிஸ் ஸா | நித நிஸ் | நீ த ம | கரி ஸநி ॥

ஜ-அ சி யுண் ட லே து

க ரி ஸ ம | கரி ஸரி | நிரி ஸநி | தநி ஸரி | ' ரி நி ஸ | ரி கா ம | தம கம ॥

ளலோ ஸ்ரீ வெங் க டே ச்வ

க் ஸ் ா ரி | நீ ஸ் த | ா நி ம த | நிஸ் ரிஸ் | ா நி த நி | ஸ்ா ' ம | த நி ஸ்நி ॥

யே மா பா ல னு நம் மி ன னு

ஸா ஸ நி | த ரி ரீ | ரி நி த க | கா க ஸ | ா ரி க ம | த மா க | ம க ரி ஸ ॥

I	

‖ ரிகமநி | தா , , | நித மக | ரிகமத | நிஸ்ரிக் | ம்க் ா ரி | ரிக்ரிநி |

‖ ம க ரி ஸ | ா ரி க ம | த₄ரலோ... |

சரணம்

| மா த ம | தா தா | ம த நி ஸ் | நி நி த ம | நி நி த ம |

ம ன ஸ¬ ன த₃ ல சி

‖ நித மக | ரிஸ ரிக | மா த ம | தா தா | மத நிஸ் | நிநி த ம | நிநி த ம |

. . . தி ம ன ஸ¬ ன த ல சி

முக்தாயிஸ்வரம்

1) ‖ தா , , | , , தா | மா கா | , , ரீ | ஸா நீ | ஸா , , | , , ரீ |

‖ ரீ ஸா | ரீ கா | மனஸ¬ன...

2) ‖ நித மக | ா ரி கம | த மா க | ரிஸ ரிநி | தநி ஸரி | ஸா ‘ நி | த நி ஸா |

‖ நித மக | ரிஸ ரிக | மனஸ¬ன...

3) ‖ ஸ்நி நித | மத நித | த ம க ம | ரி க ம நி | தம தக | த ம ம க | ரிஸ மக |

‖ மத மக | ரிஸ ரிக | மனஸ¬ன...

4) ‖ ஸ் ா ; | ஸ ா ; | ஸ்நி ஸ்ரி | நிஸ் தநி | மத கம | நி த ம க | ா ரி க ம |

‖ ஸ்நி தரி | ‘ரிநி நித | க் ா ரி ம | ா க் ா ரி | ரிக் ரிஸ் | ா ரி க் ஸ் | ரி நீ ரி |

‖ ா க ரிஸ | ா ஸ ரிக | மனஸ¬ன...

N.B.—இந்த₃ வர்ணத்தை என் கு₃ரு ஸங்கீ₃த கலாநிதி₄

I	O	O

தமகம | தநிரிக் | ம்மதநி | ரிக்கம | தநிரிரி | கமதநி | ஸ்ா நித ||

கமதத | மகரிஸ | மகரிஸ | ாரிகம | தமதநி | ஸ்ா , , | , , நிஸ் ||
தெ தே ஊ யுன் ன

கமதத | மகரிஸ | மகரிஸ | ாரிகம | தமதநி | ஸ்நி தநி | ஸ்ா , , ||
தெ தே ஊ யுன் ன தி

ஸா நீ | தா நீ | , , ஸா | ரீ கா | மா கா | , , தா | மா கா ||

ரிநி ஸரி | கா ம க | மத நிஸ் | ரிக் ஸ்ரி | ரிநித | ரிஸ்ாரி | க்ரிநித ||

கரி நித | நிரிகம | தமதநி | ஸ்ரிக்ம் | க்ரிநிரி | க்ரி நித | நிரிநித ||

ஸரிகநி | ஸரிகம | தமகரி | நிரிஸா | ரிஸ நித | ாநி ஸரி | கமதநி ||

ஸ்நிஸ்த | ாநி மத | கமதநி | ஸ்ரிக்ஸ் | ாநிதநி | ரி நீ த | மகதம ||

ஸ்ரீ வாஸுதேவாசாரியாரிடமிருந்து கற்றது.

|| ப்$_3$ரம்ஹானந்த$_3$ ஸௌாதி$_3$ ||

ராகமாலிகையில்

கேத$_3$ாரகௌளரா$_3$கம் சதுரச்ரத்ருவதாளம்

ஆரோஹணம்—ஸ ரி$_2$ ம$_1$ ப நி$_2$ ஸ் ||

அவரோஹணம் : ஸ் நி த$_2$ ப ம க$_3$ ரி ஸ

I	O	I	I
‖ ப த ப ப | ா ப	ப ம ப த ப	ப ம கா ரி ரி	‖
ஆ பாத$_3$ ஆ | னங்	த$_3$ ஆ னக$_2$	ஆ னந்த$_3$	
‖ ரி ப ம க ரி ம | க ரி ஸ	ஸ நி ஸ ரி ரி	ரி ப ம க ரி ரி	‖
ஆ ஜா னு ஆ | னங்	த$_3$ ஆ ஜங்கெ$_4$	ஆ னந்த$_3$	
‖ ரி ம ப நி | , ஸ்	ஸ் நி ஸ ரி ஸ்	ஸ் ா நி த ப ப	‖
ஆ ஊ ரு ஆ , னங்	த$_3$ ஆ கடி	ஆ னந்த$_3$	
‖ ம ப ரி ஸ் ஸ் ா | நி த ப	ப ம ப த ப	பா ம க ரி ரி	‖
ஆ நாபி$_4$ ஆ கு	க்ஷி ஆ னந்த$_3$	ம ய வைய்ய	
‖ ப ம க ஸ ரீ | ப ம ப	பா , ,	, , , ,	‖
ஆ பாத$_3$ ஆ | னங்	த$_3$, ,	, , , ,	
‖ ப ம க ஸ ரி | ப ம ப	ப பா த ப ப ம	பா ஸ் நி ஸ் ஸ்	‖
ஆ பு$_4$ஜ ஆ னங்	த$_3$ ஆ கம்பு$_3$	க்$_3$ ரீவா னந்த$_3$	
‖ நி ஸ் ரி ஸ் ஸ் | நி த ப	ப ப ஸ் ஸ் நி	ஸ் ஸ் ஸ் ஸ்	
ஆ னந்த$_3$ ம ய வை	ய்யஆ சி ரோ	ரு ஹ க ளு	
‖ நிஸ் ரிரி ரிப் | ம்க் ரி	ஸ் நி ஸ் ரி ஸ்	ஸ்ா நித ப ப	‖
ஆ னந்த$_3$ வா ஸர்	வாங்க$_3$த$_3$ வைப$_4$	வ க$_3$ ளெல்ல	
‖ ப க்ரி ஸ் ஸ் | நி த ப	ப ம ப த ப	ப மக ரி ஸ	
அ ஸங்க்$_2$ யா தா னங்	த$_3$ புரந் த$_3$ர	விட் டூ$_2$ ல	
‖ ப ம க ஸ ரி | ப ம ப	பா , ,	, , , ,	‖
ஆ பாத$_3$ ஆ னங்	த$_3$, ,	, , , ,	

ஆரோஹணம்—ஸரி$_2$ க$_3$ ப த$_2$ ஸ்

அவரோஹணம்—ஸ் த ப க ரிஸ்

மோன ராகம் சதுரச்ர மட்டிய தாளம்

I	O	I	I	O	I
ப த ஸ் ஸ்	ஸ்ா	த தா ப	ப த ஸ் த	ப த	ப கரீ
பா வ க	கோ	டி ஸூர் ய	ப்ர ப$_4$ ய ஸோ	லி	ஸூ வ
கா த ப	ா த	ப க ரிஸ்	க ப த ஸ்	ஸ் ஸ்	த ஸ்ா ஸ்
தே$_3$ வ னங்	க$_3$	த$_3$ காங் தி	ஆ னங்	த$_3$ ம	ய வைய்ய
பக கப	த ஸ்	த ஸ்ா ஸ்	ஸ் ரி க் ரி	‘ ஸ்	ரிஸ் தாப
ஹா வ ப$_4$	வ	ப்$_4$ ரூ விப்$_4$	ர ம விலா	ஸ	க$_3$ ளல்லி
கா தப	ா த	ப கரிஸ	க ப த ஸ்	ஸ் ஸ்	த ஸ்ா ஸ்
தே$_3$ வுனங்	க$_3$	த$_3$ காங் தி	ஆ னங்	த$_3$ ம	ய வைய்ய
ஸரி கா	கரி	க பாப	ப க <u>த ப</u> த	ா ஸ்	ா ஸ் ஸ் ஸ்
தே$_3$ வா	தி$_3$ தே$_3$	வ	புரந்த$_3$ ர	வி	ட் ட$_2$ ல ன
தா க் ரி	ஸ் ரி	ஸ் தா ப	ப த ஸ் த	ப <u>பக</u> <u>தப</u>	கரிஸ
பா வன	ரூ	ப	ஆ னந்த$_3$	ம	ய வைய்ய
ஸரி கா	க ரி	க பா க	பா , ,	, ,	, , , ,
தே$_3$ வா	தி$_3$ தே$_3$		வ		

O	I	O	I

பைரவி ராகம் சதுரச்ர ரூபகதாளம்

ஆரோஹணம் : ஸரிகமபதநிஸ்

அவரோஹணம் ஸ் நி த பமகரிஸ

‖ நி ஸ் ரீ | ஸ் ஸ் ஸ் ஸ் | நி ஸ் ரி | ஸ் ஸ்நி தப ‖
பொம் ம பொம்ம பொம்ம பொம் . ம ஸ்ரீ ஹ ரிய

‖ ப ம பா | த நிஸ்ா ஸ் நி த ப | ம ப நி நி | தப க ரி ஸ ‖
க ர் ம வா ன ந் த கு ரு ஹா க ளா னந்த

‖ ரி க ம | ம க ரி ஸ | க க ரி | க ம ப த நி ஸ் ா ‖
ஸா ம் மா ன வா ன ந் த ஸா ளி ஹா க ளா னந் த

‖ ரி க் ம் | க்ரி ஸ் ரி ஸ் நிதப | ம ப நி நி | தப மப கா ரிஸ ‖
ந ம் ம ஸ்ரீ பு ரந்த ர வி ட் ட ல ரா ய ன

‖ க ரி கா | ம ப த ப | ம க ம | ப ப ம கா ‖
க ரு ண வா னந்த கோ ப வா னந்

‖ ரீ , , , , | ஸா . | , , , , ‖
த

I	I	O	O

காம்பே$_1$ாஜி ராக$_3$ம் கூ$_2$ண்ட$_3$ஜாதி அடதாளம்

ஆரோஹணம் : ஸ ரி$_2$ க$_3$ ம$_1$ பத$_2$ ஸ

அவரோஹணம் : ஸ நி$_2$ த ப ம க ரி ஸ

I	I	O	O
‖ ப தா ஸ்ா	‘ ‘ நி தா	பா	பா ‖
த$_3$ ச மா	ரு த	க$_3$	ளு
‖ ம பா தா	பா பம கா	கரி	ஸா ‖
ஆ னந்	த$_3$ ம ய	வைய்	ய
‖ ஸரீ கஸ	ரீ கமா	பா	பா ‖
ஹ் ரி ஷீ கே	சன	ஏ	கா
‖ பதா ஸ்ா	ஸ்ா நி த ா	பா	பம ‖
த$_3$ச வா	த$_3$ ஹ் ரி ஷீ		க
‖ பதா ஸ்ா	‘ ‘ நி த ா	பா	பா ‖
த$_3$ச மா	ருத	க$_3$	ளு
‖ மகா பா	தா ஸ் ஸ் ரி	க் ஸ்	ரீ ‖
ஆ னந்	த$_3$ ம ய	வை ய்	ய
‖ ஸ்ரீ ம்க்	ஸ்ா ஸ் நி$_3$ ப	தா	ஸ்ா ‖
ஆ னந்	த மய	வைய்	ய
‖ ப தா க் ரி	ஸ்ா ஸ் நீ	த ா	பா ‖
அ் ஸங் க்$_2$யா	தா	னந்	த$_3$
‖ ம பா தா	பா ம க ரி	ஸ ரி	க ம ‖
புரந் த$_3$	ர வி ட$_2$	ல	
‖ ப தா ஸ்ா	‘ ‘ நி தா	ப ம	பா ‖
த$_3$ ச ம ா	‘ ‘ ரு த	க$_3$	ளு

மத்₄யமாவதி ராகம் | சதுரச்ர தரிபுடை

ஆரோஹணம் : ஸ₂ரிம₁ பநி₂ஸ்

அவரோஹணம் : ஸ் நி ப ம ரி ஸ

I	O	O	I	O	O

|| ப பா ப | ப நி | நி நி || ப நி ஸ் ா ஸ் | ஸ் நி ப ம | ரி ரி ||

|| ஆ னந் த₃ | ளர் | த₄ாங்கி₃ || ஆ னந் த₃ | ஞ கு | மா ர ||

|| ரிம பா ம | ரீ ப ம | ரி ஸ || நி ஸ ரி ம ரிம | பாப ம | ப ப ||

|| ஆ னந் த₃ | ஞ வா | ஹ ன || ஆ னந் த₃ | வா ஶ | ய ன ||

|| பா பநி பம | பாஸ் நி | ஸ் ஸ் || நிஸ் ரி ரி ஸ் | ஸ் நி பா | நி ஸ் ||

|| ஆ னந் த₃ | ஆ க₃ | ம ன || ஆ னந் த₃ | வி ஹா | ர ||

|| ரிம் ரிஸ் ஸ்ரி | ஸ் நிபா | நி ஸ் ரீ || ஸ் ஸ்நி பம | ரி ம ப ம | ரி ஸ ||

|| ஆ னந் த₃ ஆ | னந்த₃ | மத்தெ || ப ர மா | னந் | த₃ ||

|| நி ஸ ரி ம ரிம | பா ப ம | பப || , , , , | , , | , , ||

|| ஆ னந் த₃ | வாஶ | யன || , , , , | , , | , , ||

|| * ரி ரி ரி | ரீ ப் ம் | ரிஸ் || நி ஸ் ரி ஸ் | ஸ் நிபா | நி ஸ் ||

|| ஆனந் த₃ | மூ | ருதி || பு ரந்த₃ ர | வி | ட₂ல ||

|| * ரிம் ரிஸ் | ஸ்ரிஸ்நி | ப ம பா || பநிஸ்நி ப ம | ரீ பம | ரி ஸ ||

|| ஆ னந் த₃ | னந் த₃ | ன தா || ஞ த₃ நீ | ப ரி | ய ||

|| நிஸரிம ரிம | பா ப ம | ப ப || , , , , | , , | , , ||

|| ஆ னந் த₃ | வா ச ய ன ||

ராகம் : ஸுரடி தாளம் : த்ர்யச்ரஜாதி த்ரிபுடை

ஆரோஹணம் : ஸ ரி₂ ம₁ ப நி₂ ஸ்

அவரோஹணம் : ஸ் நி த₂ ப ம க₃ ப ம ரி ஸ

I	O	O	I	O	O
‖ ஸ்நி ஸ்ா	நி த	பா ‖	ம க ம க	ரீ	ஸா ‖
ஞா	ஞ		ன ங் த₃	ம	ய
‖ ஸநி ஸா	ரி ம	மா ‖	ம மா	பா மக	ரீ ‖
பு ரங்	த₃	ர	வி ட்ட₂	ல	ன
‖ ரி மா	பா	நீ ‖	ஸ்நி ஸ்நி	ஸ்ா	ஸ்ா ‖
நா	ஞ	ரு	ப க₃	ளெல்	ல
‖ ஸ்ா ,	நி த	பா ‖	ம ம க	ரி ம	ப நி ‖
ஆ	ன ங்	த₃	ம ய	வைய்	ய
‖ ஸ்ா ,	நி த	பா ‖	ம க ம க	ரீ	ஸ நி ‖
ஞா	ஞ		னங் த₃	ம	
‖ ஸா ,	, ,	, , ‖	, , ,	, ,	, , ‖
ய ,					

உகா$_3$பே$_4$ாக$_3$ங்கள்

ராகம் : ஆரபி$_4$ தாளம் : சதுரச்ர ஏகம்

1.

ஆ : ஸ ரி$_2$ ம$_1$ ப த$_2$ ஸ் அவ : ஸ் நி$_3$ த ப ம க$_3$ ரி ஸ

/4 | /4

‖ பா த ப | ப ப ப ப | ம ப த ப | ப மக ரிஸ ரி ‖ ரி ப ம மக ரி ரி ஸா | ஸநி தாரிஸ | ரி , , , ‖

‖ எ ன்னம் ம | ஸிரி தே$_3$வி | இன்னு அரி | ய ளு மஹிமெ ‖ குன்னிமான வனு நா | நே ன ப$_2$ல்லெ | னு , , , ‖

‖ ம க ரி ம ப | த ஸ்த ஸ்ஸ் | ரிப்ம்க் ரிஸ் | ஸ் ஸ்நி த த ‖ தரி ஸ் ஸ்நி தா பா | மப மக ரி | ரி ம ப த ‖

‖ ப ன்னக$_3$ாத்$_2$ரி | நி ல யென | பாவ ன மூ | ரு தி கிருஷ்ண ‖ என்னனுத்$_3$த$_4$ ரி ஸை ய்ய | புரந் த$_3$ ர | விட்டல ‖

2.

ராகம் : முக$_2$ாரி　　　　　　　　　　தாளம் : கண்ட$_3$சா$_2$பு

ஆ : ஸ ரி$_2$ ம$_1$ ப நி$_2$ த$_2$ ஸ்　　　　அவ : ஸ் நி த$_1$ ப ம க$_2$ ரி ஸ

|| பா பபா || மப மகரி || ஸா ரி பா || பம கரீ || ஸா ஸஸா || ரிம பபா || ா நி த ம || பத ஸ்ஸ்ஸ் ||

|| த ன்னதா || ஜரி யத$_3$ || க்ஞா ன வே || ஞே || ச ன்னஶ்ரீ || புரந் த$_3$ர || விட் ட$_2$லன || நென யத$_3$வ ||

|| ஸ்ரி ம்க்ரி || ஸ்நி தபத || ஸ்ா , , , || , , தபா || ரிம ப த ப || பம கரீ || ஸா , , , || , , , , , ||

|| ஸன்யாஸி || யா த$_3$ரே || னு || அவ || ஷண் ட$_3$ || ஞு த$_3$ரே || னு ||

ராகம் : ஆனந்த$_3$பை$_1$ரவி   தாளம் : மிச்ரசாபு

3.

ஆ : ஸ க$_2$ ரி$_2$ க ம$_1$ ப த$_2$ ப ஸ்   அ : ஸ நி$_2$ த ப ம க ரி ஸ

‖ பா , | பா பா ‖ ப பா | பா மா ‖ க மா | பா மா ‖ க ரீ | கா மா ‖

‖ ஏ | னு ஓ ‖ தி$_3$ த$_3$ | ரே னு ‖ ஏ | னு கே ‖ னி த$_3$ | ரே னு ‖

‖ க ம ா | பா மா ‖ ப ம க | ரீ ஸா ‖ நி ஸா | மா கரி ‖ ஸ ஸநி | ஸா , , ‖

‖ ஹீ | ன கு ‖ ணங் | க$_3$ ள ‖ ஹிங் | க$_3$ த$_3$ ‖ ஜ ன | ரு ‖

‖ பா , | ப ம பா ‖ ப ஸ்ா | ஸ்ா ஸ்ா ‖ நி ஸ் ம் | க்ா ரீ ‖ ஸ் நீ | ஸ்ா ஸ்ா ‖

‖ மா | ஞ பி$_4$ ‖ மா | ன வ ‖ நி ன | கொ$_3$ா ப்பி ‖ ஸி த$_3$ | மே லெ ‖

‖ பா , | ஸ்ா ஸ்ா ‖ ரிஸ் நித | பா மா ‖ க மா | பா மா ‖ க ரீ | கா மா ‖

‖ நீ | னே ஸ ‖ ல ஹ | பே$_3$ கோ ‖ பு ர ங் | த$_3$ ர ‖ வி | ட்ட$_2$ ல ‖

A RARE COMPOSITION OF MUTHU TANDAVAR

முத்து தாண்டவர் கிர்த்தனை

Edited by Sangita Bhushana S. Ramanathan

மேளம் 15 ஸாவேரி—திரிபுடை

பல்லவி

1. ; ; பா | தா ; ஸ்ா ; || ; ; த ரி | ஸ் நி தா தா ; ||
ஐ ய னே ந ட னம்

; ; ப ம | பா ; , த பம || கா ; ரீ | ஸா , ரி ஸா ரீ ; ||
ஆ டி ய பொற் பா தா

2. ; ; பா | தா ; ஸ்ா , ரி || க்ா ரீ - த் ரி | ஸ் நி தா தா ; ||
ஐ ய னே ந ட னம்

; ; ஸ ரி | ம பதஸ்நி-த பம || கா ; ரீ | ஸா, ரி ஸா ரீ ; ||
ஆ டி ய பொற் பா தா

; ; ஸா | ரீ கா ரீ ஸா || ரி ஸ தா ; | த ரி ஸா ரீ ; ||
ஆ னந் த கை

; ; ஸ ரி | மா ; பா த ம || கா ; ரீ | ரி க ரீ ஸா ; ||
லா ய னே

அனுபல்லவி

1. ; ; ப ம | பா ; தா ; || ஸ்ா , ஸ் நி த | ஸ்ா ; ஸ்ா ; ||
துய் ய னே தி ரு ச்ச பை

; ; ஸ்ா | ரீ க்ா ரீ ஸ்ா || ஸா ஸ் நி தா | தா ; ப த ரி ஸ் ||
த னில் தா ண் ட வ ம்

நி த ப ம-தத| ப ம பா , தா , || ஸ்ா , ஸ் நி த | ஸ்ா ; ஸ்ா ; ||
துய் ய னே தி ரு ச்ச பை

; ; ஸ்ா | ரீ க் ா ரீ ஸ்ா || ஸ்ா ஸ்நிதா | தா ; தா ;
த னில் தாண் ட வம்

சொற்கட்டு

ஸ்ா ; ஸ்ா | ஸ்ா ; ரீஸ்ா || ஸ்ா ; ஸ்ா | ஸ்நிதாபாதா ||
தோ கு ஜம் தரி தா கு தித் தி மி

தா த ரிஸ்ா | ஸ் நிதா பாதா || ரிஸ்நிதபா | பா நி த பா ; ||
தி கு ர் த மென் ஞெரு பா தம் தூ க்கி

நி தா ம - பா தா ; ஸ்ா ;
ய ஐ ய னே

சரணம்

; ; தா | பா ; ; பா || ம பா த ப ம | காரீ ரீ ஸா ||
கங் கைச் ச டைக் க ணி ந்த

; ; ஸரி | மா ; மா ; || பா நி த ப ம | பதபத பா ; ||
கரு ணே ச த வ ளா ங்கா

; ; ப த | ரிஸ்நிததா ; || மபததபம | கா , ரிரீ ஸா ||
அ ங் கை யின் ம ழு வேந் து ம்

; ; ஸ ரி | மா ; மா ; || பா நி த ப ம | பதபத பா ; ||
அ ர னே ப ர ம லிங் கா

†செங்கைப் பார்வதி பங்கி—
ஞளும் வளர் பிரசங்கா

ஜேகு ஜம்தரி தாகு தித்திமி
திகிர்த மென்ஞெரு பாதம் தூக்கிய (ஜயனே) ††

† அனுபல்லவிபோல் பாடுக.

†† ஸங்கீத கலாநிதி தஞ்சை க. பொன்னையாப் பிள்ளை அவர்கள் பாடம்.

முழுப்பாடல்

பல்லவி

ஐயனே நடனம் ஆடிய பொற் பாதா
ஆனந்த கைலாயனே

அனுபல்லவி

துய்யனே திருச்சபை தனில் தாண்டவம்
தோகு ஜம்தரி தாகு தித்திமி
திகுர்த மென்றெரு பாதம் தூக்கிய (ஐயனே)

சரணங்கள்

1. கங்கைச் சடைக்கணிந்த கருணேசா தவளாங்கா
அங்கையில் மழுவேந்தும் அரனே பரம லிங்கா
செங்கை பார்வதி பங்கி ஞளும் வளர் பிரசங்கா
ஜெகுஜம்தரி தாகு தித்திமி திகுர்தமென்றெரு பாதம்தூக்கிய (ஐயனே)

2. வேழமுகனைப்பெற்ற விமலா நமச்சி; வாயா
ஆழி தரித்த கையா விமலா நமச்சிவாயா
சோழன்கை வெட்டுண்ட தூயா அன்பர் சகாயா
ஜோகு ஜம்தரி தாகு தித்திமி திகுர்த மென்றெரு பாதம்தூக்கிய(ஐயனே)

3. சித்தஜனுடன் புர மெரித்த பாப நாசா
உத்தண்ட சர்வேசா உமைமகிழ்ந்திடும் நேசா
சக்தி மாகாளிமுன் தலைகுனிந்திட வீசி
தாகுஜம்தரி தாகுதித்திமி திகுர்தமென்றெரு பாதம் தூக்கிய (ஐயனே)

TWO NEW KRITIS OF SRI MUTTUSWAMI DIKSHITAR

"Parvati Kumaram" in Nata Kuranji

and

"Parvata Vardhani" in Sama

Edited by

VEENA VIDWAN A. SUNDARAM IYER

1. "पार्वतीकुमारम्"

॥ नाटकुरंजीरागे — रूपकतालेन गीयते ॥

पल्लवी

पार्वतीकुमारं भावये सततम्
शरवणभवगुरुगुहश्री ॥ पा ॥

समष्टिचरणम्

मार्गसहायप्रियसुतम्
माधवाद्यमरादिनुतम्

मध्यमकालसाहित्यम्

माणिक्यमकुटशोभित-
मानितगुणवैभवम् ॥ पा ॥

2. "पर्वतवर्धनि"

॥ सामरागे — आदितालेन गीयते ॥

पल्लवी

पर्वतवर्धनि पाहि माम्
परशिवतत्त्वस्वरूपिणि श्री ॥ प ॥

अनुपल्लवी

पर्वतराजनुतप्रसादिनि
प्रसिद्धगुरुगुहवरप्रसादिनि

मध्यमकालसाहित्यम्

सर्वपापप्रशमनि शंकरि
सामगानविनोदिनि घनिनि ॥ १ ॥

चरणम्

रामनाथमनोल्लासिनि
रामचन्द्रपूजितविलासिनि
कोटितीर्थलावण्यशालिनि
कोमळतरचरणयुगळनळिनि

मध्यमकालसाहित्यम्

कामजनकविधीन्द्रतोषिणि
कनत्कनकताटङ्कभूषणि
कविजनादिनुतसेतुमध्यगन्ध-
मादनपर्वतविहारिणि ॥ १ ॥

1. "पार्वतीकुमारम्"

28. ॥ नाटकुरंजिरागे — रूपकतालेन गीयते ॥

आरोहणम् :— स रि ग म नि ध नि सं   अवरोहणम् : सं नि ध म ग म प ग रि सा

पल्लवी	
1. सं ; नी धा ; मा	म ग गा सा सनि़ धा़ नी़
पा र्व ती कु	मा . . रं भा . . व
सा ; सरि गा गमा ,	म ग म नि ध नि सं नि ध म ध नि
ये स . त . तं	श र व ण भ व गु रु गु ह श्री .
2. सं गं मं गं सं सं नि नि ध मा	सं नि ध नि ध म म ग स नि़ ध़ नि़
पा . . . र्व ती . . कु	मा . . . रं . भा . . व .
सा ; सरिगा गमा ,	म ग म नि ध नि सं नि ध म ध नि
ये स . त तं .	श र व ण भ व गु रु गु ह श्री .
3. सं ग मं गं सं नि रिं सं नि ध मा	ग म प ग रि स स नि़ धा़ नी़
पा . . . र्व . ती . . . कु	मा . . रं . . भा . . व

सा ;	; ; —	; ;	; ; —	; ; —	; ;
ये	. .	. .	. .	. .	. .

समष्टिचरणम्

मा गा	मा म नि	धा ;	नी - पा	धा नी	सां ;
मा	गं स .	हा	य - प्रि	य सु	तम्
सां मं गं	सां संनि	ध नि सां	सं नि धा	मा म ग	म नि ध नि
मा . .	ध वा .	. . द्य	म . रा	. दि .	नु . त म्

मध्यमकालसाहित्यम्

मा गा म	नि ध नि	प ध नि सं	रिं सं नि ध	म ग	स म ग म ध नि
मा णि क्य	म कु ट	शो . भि त	मा . नि त	गु ण	वै . . भ व म्

॥ पा ॥

2. " पर्वतवर्धनि "

29. ॥ सामरागे — आदितालेन गीयते ॥

आरोहणम् :— स रि ग स रि म प ध सं   अवरोहणम् : सं ध प म ग रि सा

14	O	O
पल्लवी		
पा ध सं धा पा मा ; म ग रि स	री प़ ध़ स रि रि म	ग रि स रि ग स री
प . . र्व त व र्ध . नि .	. प ा	हि . मा . . . म्
ग स री रि म पा सं ध रिं सं ध प पा	सं ध रिं सं धा पा	प ध मा ग स रि म
प . र शि . व त . . . स्व . .	स्व . रू . . पि	णि . . श्री . . .
प ध सां धा पा मा ; म ग रि स	री री पा मा	प पा, - ; ;
प . . र्व त व र्ध . नि .	. पा . हि	मा म् . .
अनुपल्लवी		
पा मा पा धा रिं सं धा सां रीं	सां ; ध प ध सं	सं ध रीं रिं सां ,
प . र्व त रा . . ज नु	त प्र . स ा	. . दि नि .
धा सां ; रीं गं सं रिं मं मं गं रीं	सं धा ध सां ध प	सं ध प म ग स री
प्र सि द्ध गु . रु . गु . ह	व . र . प्र .	सा . . . दि . नि
मध्यमकाल साहित्यम्		
स ध़ स रि म ग रि प म ग री स ध़ स रि	रि स रि म प ध सं ध	, सं रिं मं रिं सं ध म
स . वं पा . प . प्र श म नि शं क रि	सा . म गा . न वि नो	दि नि . ध नि नि .
		॥ पा ॥

/4	O	O
चरणम्		
; री पा मा प ध सं ध प म प ध	म प म ग री स रि	गा सा स ग री
रा · म ना · · · · · थ	म · नो · · ह्ला ·	· सि नि · ·
सा धा सा री मा मा पा ध सं	धा पा म ग रि ग	रि स रि म म पा,
रा · म च · न्द्र पू · ·	जि त वि · ला ·	· · सि · नि ·
ध प मा धा सं ध ध रिं सां सं ध सां	रीं मां गां रिं सं	रिं गं रिं सं संरीं,
को · · टि ती · · · र्थ ला ·	व · ण्य शा ·	· · लि · नि
रीं रिं मं गां रीं रिं सं रीं मं गं रिं सं	रीं - रिं सं ध प धा	प ध मा म ग ग रि
को · · म ळ त · र च · र ·	ण - यु · ग · ळ	न · ळि नि · · ·
मध्यमकाल साहित्यम्		
प म ग स रि ग स धा स री म ग री	प मा प ध ध ध प पा	म धा ध - सं ध रिं सं
का · म ज न क वि धी न्द्र तो · षि णि	क नत्क न क ता · ·	· ट ङ्क भू · ष णि
ध सं रिं मां गं गं रिं सां रिं धा सं पा	ध - म ग ग रि - स रि म	प सं ध प म प धा
क वि ज ना दि नु त से तु मध्य ग	न्ध - मा · द न - प · र्व	त वि ह्रा · रि णि ·

॥ प ॥

1. "பார்வதீ குமாரம்"

28. நாடகுரஞ்ஜி ராகம் — ரூபக தாளம்

ஆ : ஸ ரி க ம நி த நி ஸ் அவ : ஸ் நி த ம க ம ப க ரி ஸா

பல்லவி

1. ஸ்ா ; நீ தா ; மா	ம க கா ஸா ஸ நி தா நீ
பா ர் வ தீ கு	மா . ரம் ப$_4$ ா . வ
ஸா ; ஸ ரி க ா க மா,	ம க ம நி த நி ஸ் நி த ம த நி
யே ஸ . த த ம்	ஶ ர வ ண ப$_4$ வ கு$_3$ ரு கு$_3$ ஹ ஸ்ரீ .
2. ஸ்ா ம் க் ஸ்ா ஸ் நி நி த ம ா	ஸ் நி த நி த ம ம க ஸ நி த நி
பா . ர் வ தீ . . . கு	மா . . ர ம் ப$_4$ா . . . வ .
ஸா ; ஸ ரி கா க மா,	ம க ம நி த நி ஸ் நி த ம த நி
யே ஸ . த த ம்	ஶ ர வ ண ப$_4$ வ கு$_3$ ரு கு$_3$ ஹ ஸ்ரீ .
3. ஸ் க் ம் க் ஸ் நி ரி ஸ் நி த ம ா	க ம ப க ரி ஸ ஸ நி தா நீ
ப ா . ர் வ . தீ . . . கு	ம ா . ர ம் . ப$_4$ா . . வ
ஸா ; — ; ; — ; ;	; ; — ; ; — ; ;
யே	. . . . . .

ஸமஷ்டி சரணம்

மா கா மா ம நி தா ;	நீ - பா தா நீ ஸ்ா ;
மா ர் க$_8$ ஸ . ஹா	ய - ப்ரி ய ஸ— தம்
ஸ் ா ம் க் ஸ் ா ஸ் நி த நி ஸ் ா	ஸ் நி த ா மா ம க ம நி த நி
ம ா . . த$_4$ வ ா . . த்$_3$ ய	ம . ர ா . தி$_3$. நு . த ம்

மத்யம காலஸாஹித்யம்

மா கா ம - நி த நி - ப த நி ஸ்	ரி ஸ் நி த - ம க ஸ ம க ம த நி
மா ணி க்ய - ம கு ட - ஶோ . பி$_4$ த	மா . னி த - கு$_3$ ண வை . . ப$_4$ வ ம் ‖ பா ‖

2. " பர்வத வர்த$_4$னி "

29. ஸாம ராகம் — ஆதி தாளம்

ஆ : ஸ ரி க ஸ ரி ம ப த ஸ்ா   அவ : ஸ் த ப ம க ரி ஸ ா

	/4	O	O
பல்லவி			
	பா த ஸ் தா பா மா ; ம க ரி ஸ	ரீ ப த ஸ ரி ரி ம	க ரி ஸ ரி க ஸ ரீ
	பர் . . வ த வர் த$_4$. னி .	. ப ா	ஹி . ம ா . . ம்
	க ஸ ரீ ப ம பா ஸ் த ரி ஸ் த ப பா	ஸ் த்ரி ஸ் தா பா	ப த மா க ஸ ரி ம
	ப . ர ஶி . வ த . . . த்வ . .	ஸ்வ . ரூ . . பி	ணி . . ஶ்ரீ . . .
	ப த ஸ்ா தா பா மா ; ம க ரி ஸ	ரீ ரீ பா மா	ம பா, — ; ;
	ப . ர் வ த வர் த$_4$. னி .	. ப ா ஹி	மா ம் — . .
அனுபல்லவி			
	பா மா பா தா ரி ஸ் தா ஸ்ா - ரீ	ஸ்ா : த ப த ஸ்	ஸ் த ரீ - ரீ ஸ்ா ,
	ப ர் வ த ர ா . ஜ - நு	த ப்ர . . ஸா	. . தி$_3$ னி .
	தா ஸ்ா ; ரீ க் ஸ் ரி ம் ம் க் ரீ	ஸ் தா த ஸ்ா த ப	ஸ் த ப ம - க ஸ ரீ
	ப்ர ஸி த்$_3$ த$_4$ கு$_3$. ரு . கு$_3$. ஹ	வ . ர . ப்ர .	ஸ ா . . தி$_3$. னி
மத்யமகால ஸாஹித்யம்			
	ஸ த ஸ ரி ம க ரி ப ம க ரீ - ஸ த ஸ ரி	ரி ஸ ரி ம ப த - ஸ் த	, ஸ் ரி ம் - ரி ஸ் த ம
	ஸ ர் வ ப ா ப . ப் ர ஶ ம னி - ஶ ங் க ரி	ஸ ா ம க$_3$ ா ன - விஞே	தி$_3$ னி . - த$_4$ னி னி .
			‖ ப ‖

/4	O	O
சரணம்		
; ரீ பா மா ப த ஸ் த ப ம ப த	ம ப ம க ரீ ஸ ரி	கா ஸா - ஸ க ரீ
ர ா ம ந ா . . . . த$_2$.	ம . ஞே . . ல் லா.	. ஸி - னி . .
ஸா தா ஸா ரீ மா மா பா த ஸ்	தா பா - ம க ரி க	ரி ஸ ரி ம - ம பா ,
ர ா ம சந் த்$_3$ ர பூ . .	ஜி த - வி . ல ா	. . ஸி . - னி .
த ப மா தா ஸ் த த ரி ஸ்ா ஸ் த ஸ்ா	ரீ ம்ா க்ா - ரி ஸ்	ரி க் ரி ஸ் - ஸ் ரீ ,
கே ா . . டி தீ ர் . . த$_2$ ல ா .	வ ண் ய - ஶ ா	. . லி . னி .
ரீ ரி ம் க்ா ரீ ரி ஸ் ரீ - ம் க் ரி ஸ்	ரீ - ரி ஸ் த ப தா	ப த மா ம க க ரி
கோ . . ம ள த . ர - ச . ர .	ண - யு . க$_3$. ள	ந . ளி னி . . .
மத்யமகால ஸாஹித்யம்		
ப ம க ஸ ரி க ஸ தா ஸ ரீ ம க ரீ	ப ம ா ப த த - த ப பா	ம தா த - ஸ் த ரி ஸ்
க ா ம ஜ ன க வி தீ$_4$ ந்த்$_3$ர தோ . ஷி ணி	க ன த் க ன க - த ா .	. டங் க பூ$_4$. ஷ ணி
த ஸ் ரி ம்ா க் க் ரி ஸ்ா ரி த ா ஸ் ப ா	த ம க க ரி ஸ ரி ம	ப ஸ் த ப ம ப தா
க வி ஜ ஞ தி$_8$ நு த ஸே து ம த்$_4$ ய க$_3$ ந்	த$_4$ மா த ன$_8$ - ப ர் வ	த வி ஹா . ரி . ணி
		‖ ப ‖

A RARE RAGAMALIKA

BY KARUR DAKSHINAMURTI

AND

CHINNA DEVADA (KRISHNAYYAR)

Edited by

T. Viswanathan

கரூர் தக்ஷிணாமூர்த்தியும் கரூர் சின்னதேவுடுவும் (கிருஷ்ணய்யரும்)
செய்த ராகமாலிகை

A RARE

BY KARUR DAKSHINAMURTI AND

Edited by

கரூர் தக்ஷிணாமூர்த்தியும் கரூர்

ராகமாலிகை : ரூபகம் கல்யாணி

1) , , த நி	ஸ்ா , ,	ஸ்ா ஸ் நி	ஸ் ரி ஸ் நி	ஸ் நி தா	பா ப ம
. . அ ம்.	பா . . .	நி ன் னு.	நெ . ர .	ந ம் . .	மி . தி.
2) ப ா த நி	ஸ் ா , ,	ஸ்ா ஸ் நி	த நி ஸ் ரி	க் ரி ஸ் நி	த ப ப ம
. . அ ம்	பா . . .	நி ன் னு.	நெ . ர .	ந ம் . .	மி . தி .
ரீ ஸ நி	தா நி ஸ	க ரீ ரி	கா மா	நி த ப ம	க ரி க ம
. . ணு .	த. ரி ம்.	. . ப	ஸ. ம.	ய . ம ம்	. . . . .
3) , , த நி	ஸ்ா , ,	ஸ்ா ஸ் நி	த நி ஸ் ரி	ஸ் நி தா	பா ப ம
. . அ ம்.	பா. . .	நி ன் னு.	நெ . ர .	ந ம். .	மி . தி .
ரீ ஸ நி	தா நி ஸ	க ரி ரீ	கா மா	நி த ப ம	க ரி க ம
. ணு .	த. நி ம்.	. . ப.	ஸ. ம.	ய . ம ம்.	. . . . .
, , த நி	ஸ் ரி க் ா (க்ம்)	க் ரி ஸ் .	ஸ் நி ரி ஸ்	நி த த நி	ஸ் ா ஸ் ா
. . க ம்	பு . க .	ள . னி .	க ல். . .	. . ய ா.	. . ணி.
ரீ ஸ ா	, , பஸ்	நி த ப ம	த ா ப ா	, ம- த ப	ம க ரிஸ

2. கௌளி

1) நீ , ,	ஸ்ா, ரி நீ	த ா ப ம	த ா ம ா	கா ரீ	ஸா , ,
நீ . . .	ர	ஜ . . .	த . ள .	ந. ய.	ன. . .

RAGAMALIKA

CHINNA DEVADA (KRISHNAYYAR)

T. VISWANATHAN

சின்னதேவுடுவும் (க்ருஷ்ணய்யரும்) செய்த ராகமாலிகை

பா ப ம	க ம ப த	நி த ப ம	க ம ப த	பா ப ம	கா க க
. . . ஆ .	லோ . .	. . . ச .	னெங் . . .	து . கே.	. . . நன்
பா த ப ம க	கா , ,	ரீ , ,	ஸ நி தா	நீ , ,	ஸா , ,
மா	. . . .	. . . .	. . . .	. . . .	. . . .
பா ப ம	க ம ப த	நி த ப ம	க ம பா, த	பா, த ப ம	கா க க
. . ஆ .	லோ. . .	. . ச .	னெங் . . .	து . கே .	. . . நன்
பா த ப ம க	கா , ,	ரீ , ,	ஸ நி தா	நீ , ,	ஸா , ,
மா	. . . .	. . . .	. . . .	. . . .	. . . .
ஸ் ரி க் க்	ரி ஸ் நி ஸ்	ரி ரி ஸ் நி	த நி நி த	ப ம க ம	ப த நீ
க. . த ம்	. . ப . .	. வ . . .	ன . . வா	. . ஸி .	னி . . .
த தா நி	ஸ ரி க க	, ம ப த	நி ஸா நி	த பா ம	க ம ப த

பந்து

ஸ நி நி ப	ரீ ஸா	ரீ ரீ	ப ம கா	ரீ ஸா	, , , ,
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பரி

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யாணி

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ம ா, ...

JHAVALI

Y. Satyanarayana Rao, Vijayawada.

Jhavali, a musical composition often sung at the closing part of the concert programmes, is one of the most popular forms of light classical music. It is a symbol of the cultural unity of India incorporating within itself one or two elements of the many Indian languages and schools of music. It presents a synthesis of Karnataka and Hindustani schools of music through its capsule-like brevity and its popular mixture of the light and classical traditions. The name is perhaps derived from a Kannada word meaning a song of lewd poetry. It is pronounced both as 'Jhavali' and 'Jhavadi' in Kannada. The Marathi word 'Jhavali' means a gesture of the eyes in the language of 'love'. Thus it is associated with a love song sung in dance. According to the Tamil Lexicon the origin is traced to the Urdu word 'Jhali' but this is not confirmed by the Persian or the Arabic scholars. In the Telugu language its etymological source may perhaps be traced to the word 'Java' meaning 'speed' or 'vega' or 'quickness'. Whatever may be the etymological derivation of this word, one can safely conclude that this word came into currency during the days of the Maharashtra Kings who ruled Tanjore during the 18th and 19th centuries. In those days 'Jhavali' was used as a curtain-raiser for some of the dance dramas presented with music and classical dance. The tradition is kept even today and Jhavali is used for providing relief after a tense situation in a drama presented in the Yakshagana style.

In the Kuchipudi Yakshagana, Ushaparinayam, the heroine Usha narrates the happenings in a dream to her Sakhi. In this sequence the popular 'Jhavali' 'Emee mayamu chesi poyene' in Kambhoji is sung by the dancer portraying Usha. A similar instance can be given about the use of the famous Jhavali, Madhura Nagarilo, in Ananda Bhairavi by the Bhagavata Mela troupe from the North.

One complaint against Jhavali is that it has always treated amorous themes with levity and tended to be somewhat obscene. However, it would be evident that the Jhavali is no more amorous or lewd than a 'Padam'. As a matter of fact some of

the contents of Kshetrayya Padams would appear more obscene than those of the Jhavalis. As far as Sahitya is concerned Jhavalis are all addressed to some Ishta Devata according to the composer's choice and the theme that is described is the eternal love between divine lovers like Radha and Krishna, Siva and Parvati etc. in the traditional manner of the Sringara-kavyas.

" Her infinite variety " or variation in the conception of a Sringara Nayika as depicted in the Padams, ably presented by Dr. Raghavan[1] in a Radio Feature, can also be seen in the different Jhavalis. Jhavalis usually deal with the Nayika - Nayaka - Bhava according to the convention of the eight categories of Sringara Nayikas described in the treatises like Rasamanjari. They are as delightful, as earnest, and as respectable in their exposition of divine love as the Padams are. The only difference between Padam and Jhavali is in its musical form.

The literary values of Jhavalis by Dharmapuri Subbarao, T. Pattabhiramayya, Dasu Sreeramulu and the like are of a high order and their appeal to the laymen as well as Rasikas is great. Their language is simple, direct and flowing. An example of a queer composition is provided in a Jhavali by Sivaramayya, in which some English words are introduced, to amuse rather than to entertain: 'O my lovely lalane eelane pommanti ituvanti step is fit to take, sit a while here. Let me convince you. Evari vaddanu, Don't be angry — Sivaramuni padamulu padu Another instance is an English parody of 'Cheli nenutlu sahintuni' in Pharaz, ' How can I bear this insult ' O my dear ?' Jhavalis are normally composed with the same motif of divine love as the Padams deal with. More than the Sahitya the music of Jhavali has a great appeal. Jhavali attained great popularity because of its bright, attractive and catchy music which could be easily interpreted by dance. Sri Swati Tirunal and others encouraged such compositions. 'Itu Sahasamule' in Saindhavi Raga by Swati Tirunal is said to be the earliest Jhavali known to the musicians. However the history of this composition may be traced as far back as the 14th or 15th century when Annamacharya composed his Sringara Padams. The structure, the contents and the technique of these

1. Printed in this Journal, Vol. XXXIV. 1963, pp. 124–131.

Sringara Padams closely resemble those of a Jhavali of the modern times. It is later in the days of the Tanjore Maratha Kings that Jhavali gained its place both in the dance recitals as well as musical concerts. It is during the later half of the 19th century that many composers took delight in composing Jhavalis in different Ragas. Dharmapuri Subbarao, Patnam Subrahmanya Iyer, T. Pattabhiramaiah, Tirupathi Narayanaswamy, B. Rajarao, Venkatagiriappa and others made valuable contributions to this musical form. In the North the Tacchur Brothers and Dasu Sreeramulu, Gali Subbarao and others composed beautiful lyrics in this form. The Madras Music Academy has done well in bringing out a special collection of 30 Jhavalis with their notations. These Jhavalis presented by Srimati T. Brinda, grand-daughter of Veena Dhanammal have preserved the rich tradition of their rendering in that family. Veena Dhanammal, it is said, with her exquisite and masterly playing of the Veena provided great inspiration for a composor like Dharmapuri Subbarao and the Jhavali 'Smara Sundaranguniki' in Pharaz is even mentined as a tribute given by her to the composer. As Dr. V. Raghavan has rightly pointed out in his preface to this publication, "The Jhavali, like the Kavadi Chindu, shows how, till recent times, the creative power of our music was active in putting forth new and delightful forms."

A close study of the structure and form of this musical composition will reveal many interesting aspects of its popular appeal. The unique way in which this composition tried to blend the Hindustani and Karnatic styles, the classical and the light variety, is very interesting. It is no wonder that a hundred years ago Jhavali enjoyed the same popularity as some of the more popular Iyrics in the films now enjoy. What made these Jhavalis so popular? As pointed out by Dr. Raghavan, they are all composed in Rakti Ragas like Khamas, Behag, Junjhuti, Kafi and Mohana and many of them are sung in Madhyama Kala bringing in a lively tempo. Some of them are also rendered in Madhyama Sruti raising this scale to a higher pitch of popular appeal. All this makes the Jhavali bright and attractive. The singing of Jhavali at the end of a concert comes like a flash and brings in an enlivening charm to the entire concert. Some musicologists feel

that a few liberties are taken regarding the Raga of the Jhavalis. There is no doubt that these compositions are cast in popular Ragas but they are all sung according to the tradition of classical music. It is indeed wrong to introduce any phrase which does not harmonize with the Raga and sounds a discordant note. Instances like 'Emandune Muddu Balamani' in Kafi Raga or Apaduruku in Khamas are quoted to illustrate this manner of taking liberties with Ragas. Some singers might have introduced new Sangatis to suit popular tastes. In the choice of Ragas composers have made use of Jhavali as a medium of interpreting some of the familiar modes of Hindustani music like Khamach, Kafi, Behag or Yaman Kalyan. Some of these Ragas are Bhashanga Ragas of popular appeal and easy exposition. There is always a difference between the same Raga rendered in Kritis and in the Jhavalis. We can take the instance of Sujana Jeevana in Khamach and compare it with Marubari in the same Raga.

One more attractive feature of Jhavali is its quick movement and its fine rhythm. The Madhyama Kala rendering makes it more suitable for the dance exposition. Pallavi, Anupallavi, and one or two charanams constitute the usual structure of the Jhavali. In a few cases the music of the Charanam is the same as that of Anupallavi, and in some cases there is no Anupallavi at all. The movement according to the Tala is the most attractive part of a Jhavali. It runs either in Desadi or Madhyadi Talas but not in the usual Adi Tala.

Some critics compare the Jhavali to the Ghazal in Hindustani music but there is no real similarity between the two. Jhavali took a secure place at the end of our concert programmes. This fine composition should not be allowed to slip into oblivion.

SRI MUTHUSWAMI DIKSHITA CHARITA
BY V. RAGHAVAN

Sangita Kalanidhi T. L. Venkatarama Iyer

Retd. Judge, Supreme Court of India

There are those, and they are fortunately not many, who think that India is a mere geographical entity comprising within itself a variety of people divided by race and language. A study of Samskrit will easily dispel this impression and demonstrate that India is essentially and culturally a unity. The ocean of Samskrit has been fed all through the ages by streams of literature flowing from all parts of India, from Kashmir to Kanyakumari, from Bengal and Kamarupa to the Punjab and Gujarat. There have been ebb and flow in the waters of these streams ; but at no time did they become completely dry. While it is generally recognised that Samskrit has been the language of culture in Northern India and in the Deccan, it is not equally well-recognised that it has occupied an important place in the culture of South India as well. For at least a millennium and a half, Samskrit has been assiduously cultivated there, and while it has dominated literary life in Kerala, Karnataka and Andhra, it has had an impressive record of coexistence with Tamil in the Dravida country. The Pallava rulers of Kanchi were, some of them, authors of Samskrit works of great excellence, and during their period, Kanchi was the home alike of Samskrit and Tamil learning. Dandin, the well-known author of Dasakumara Charita and of the standard work on *alankara*, Kavyadarsa, belonged to Kanchi. The Cholas, the Pandyas, the Nayaks and the Maharashtrian Kings who in succession ruled over the country after the Pallavas, vied with one another in the encouragement of Samskrit and there has been continuous output of Samskrit literature all through this period.

The stream has flowed on, though somewhat thin, during the British rule, and the late Mahamahopadhyaya M. Lakshmana Suri was the author of several works in Samskrit prose, poetry and drama, which have received international appreciation. Dr. V. Raghavan is in this ancient line of poets who have kept up the torch of Samskrit letters in the Dravida country through the

ages. A distinguished alumnus of the Madras University, and the present occupant of the Sanskrit chair of that university, Dr. Raghavan commands a profound knowledge of the vast treasures in Samskrit literature. But it is not as well-known, as it deserves to be, that he is also a writer of Samskrit poems of considerable merit. 'Muthuswami Dikshita Charita' which is the subject-matter of this talk,* is one such poem of his.

The hero of this poem is one of those Saints who realised Godhead within themselves through music. Of such saints, South India has a long and proud record. More than a thousand years ago, the Nayanmars sang the glories of Lord Siva in inspiring strains called the Tevaram. Likewise, the Alwars sang the praise of Lord Vishnu in thrilling songs called the Divya Prabandham. Arunagirinathar sang the praise of Lord Kartikeya in songs known as Tiruppugal. During the century from 1750 to 1850, there were born three composers of Karnatic music, who stand pre-eminent both for their bhakti and for the aesthetic excellence of their music. They are Tyagaraja, Muthuswami Dikshitar and Syama Sastri. All of them were born at Tiruvarur, and of them Dikshitar lived the longest at that place and sang the praise of the sacred shrines for which Tiruvarur had been famous from the dawn of history. It is in the tradition of this country to revere its great saints and men of light and culture, and it is but appropriate that Dr. Raghavan, who hails from Tiruvarur, should dedicate his poetic talents for immortalising the life and works of a great saint, who has left his footprints deep and indelible in the sands of time.

The poem begins with a description of what may be said to form the background of the biography of the great composer. The opening stanzas are in praise of Saint Agastya, who is the patron - sage of the South. The stanzas are well worth quoting, as they form a good illustration of the easy style and flow which characterise the poem :

अपां प्रसादं च धियां प्रसादं
तन्वन् तनुश्चाप्यतनुर्महिम्ना ।

*Over the A.I.R., Delhi.

आस्ते हि मैत्रावरुणिर्महर्षिः
अवागुदग्भारतसंहितादृक् ॥

कुम्भादभूद्वारिधिमाचचाम
विन्ध्याद्रिमुल्लङ्घयति स्म वृद्धम् ।

निगीर्य रक्षोऽजरयत्स्वकुक्ष्याम्
इत्यद्भुतो यत्र रसः प्रकर्षी ॥

They may be freely translated thus: " Marvellous are the deeds of the great sage Maitravarani. At his sight, the water becomes clear, and so does the mind. He is small in stature but high in his powers. Born of a pitcher, he drank the ocean dry. He humbled the expanding Vindhyas, and consumed the Rakshasa, Vatapi. His vision was of a Bharat with the north and south unified." It may be mentioned that the reputed author of the most ancient basic treatise on Grammar in Tamil is sage Agastya.

The next two stanzas are devoted to river Kaveri, which is described as " the silver anklet at the feet of Mother India ", and as sacred as the Ganges. Called in Tamil the golden river, it "enriches the soil with juicy crops and the natives of that soil with superior qualities of intellect and speech."

पुष्णन्ति भूमौ कलमान् रसाढ्यान्
नृणां मतौ वाचि गुणानुदग्रान् ।

Then comes Tanjore noted for its magnificent temple wherein there is a colossal image of Lord Siva under the name of Brhadisa. That suggests to the poet the wellknown Vedic passage:

अणोरणीयान् महतो महीयान्

" The Lord is smaller than the atom and bigger than the biggest." Adopting this idea, the poet writes:

यथाश्रुतोऽहं महतो महीयान्
तञ्जापुरे पश्यत मामितीव ।

यामावसत्यागमयोनिरीशो
यथार्थनामा बृहदीशदेवः ॥

Then there is Tiruvarur, the birth place of Muthuswami Dikshitar. Tradition has it that to be born at Tiruvarur is to attain liberation from future births, or in the words of the poet,

जन्मैव जन्मान्तररोधि यत्र ।

There Lord Siva is worshipped in the name of Tyagaraja, and that name reminds the poet of the Vedic passage :

न कर्मणा न प्रजया धनेन
त्यागेनैके अमृतत्वमानशुः ।

"The road to immortality lies not through karma or progeny or wealth but Tyaga." And he weaves this idea in the following verse :

न कर्मणा न प्रजया धनेन
त्यागेन के.ऽप्यानशिरेऽमृतत्वम् ।
इत्यागमार्थोद्बलनाय यत्न
त्यागाभिधानेन विभुर्विभाति ॥

"The Lord has assumed here the name Tyagaraja to enforce the Sastraic truth that it is not karma or progeny or wealth that leads to salvation but Tyaga." Then follows a description of other shrines which abound in this temple, and of the expansive sacred tank attached to it called the 'Kamalalayam'. Attention is then devoted to the association of Tiruvarur with the art of music from very ancient times.

With this background, the author takes up the life of Muthuswami Dikshitar. His ancestry is then related. His father Ramaswami Dikshitar was himself a musician of great repute, and enjoyed the patronage of Kings and of nobles. He was besides a composer of several Kritis of no mean merit, Varnas, Kirtanas, Darus and a famous Raga Malika set to 108 different ragas and talas. He was for a long time childless, and went to the famous

temple at Vaidiswarankoil, and prayed before Goddess Balambika for progeny. Within about a year thereafter, Dikshitar was born, and he was regarded as the boon of Devi. At that time, the annual Vasantotsava in the Tyagaraja temple was going on, and it was being celebrated with the idol of Tyagaraja brought out with the special dance associated with him called after the *Ajapa* or *Hamsa Mantra*. This is how the poet puts it:

महीतलस्पर्शनिमेष एव त-
चिछशोः सुपुण्यस्य पपात कर्णयोः ।
स हंसनाद्यध्वनिरीश्वरालयात्
समुज्जिहानः परमोपदेशवत् ॥

" When the babe saw the light of day, the strains of the *Ajapa-Hamsa-Natya* fell on his ears, imparting to him, as it were, mantric initiation in the knowledge of the Eternal."

The early life of Dikshitar is then related, how he became proficient in the Vedas and the Sastras and acquired mastery of both Samskrit and of music, how Ramaswami Dikshitar, his father, shifted to Manali near Madras with members of his family and lived under the patronage of Muthukrishna Mudaliar, how Chidambaranatha Yogi visited them at that place, and how the Swamiji took Dikshitar with him in his tour to Banaras. In this connection, the holy places of the North are described by the author. Kasi is described by him the as heart of India

अयं हि वत्साखिलभारतस्य
मतः प्रदेशो हृदयायमानः ।

Of Goddess Annapurna the poet writes that she feeds her devotees with knowledge.

इहान्नपूर्णा जननी प्रजानाम्
अन्नं परं ज्ञानमयं ददाति ।

Apart from describing the great influence which the life at Kasi under the tutelage of Chidambaranatha Yogi had in shaping the mind of Dikshitar, the poem notes that during this period

Dikshitar acquired a mastery of Hindusthani music and in particular of the Dhrupad style. It is to this that we must ascribe the richness and fidelity with which Dikshitar depicted Hindusthani Ragas Hamir Kalyani, Yaman, Brindavan Saranga and the like, and to his predilection for the Vilamba kala style.

On his return from Banaras, Dikshitar visited Tiruttani, and there, it is said, he had a vision of Lord Subrahmanya. That was the occasion for his bursting into music in praise of the Lord. The famous piece in Anandabhairavi, Manasa Guruguha, is one of the songs that he sang on that occasion. It is one of the distinguishing features of Raghavan's poem that it mentions the occasions on which particular songs of Dikshitar were composed, and it is to be further noted that the poet speaks as nearly as possible in the language of the composer, adapting or embodying the more striking passages of the songs. For example, the following is the stanza relating to the Anandabhairavi piece:

गुहस्य रूपं भज मानसानघं
त्यजोरुमायामयतापमात्मन: ।
सतीदृशो जन्मनि मानवे सुखं
व्रजव्यपेतातिशयं परात्मनि ॥

[Here Sri T.L.V. Iyer rendered the pallavi and anupallavi of the Kirtana to show how closely the verse followed the song.]

To continue the narration, Dikshitar then went to Kanchi, and learnt Vedanta under Upanishad Brahman. After visiting Kalahasti, Tirupati, Tiruvannamalai, Chidambaram and Mayuram, he returned to Tiruvarur and lived there. His life may be summed up as one continuous pilgrimage from temple to temple, dedicated to Siva, Vishnu, Devi, Ganesa, Kumara, all over South India, and singing the praise of the deities. In this respect, he followed in the footsteps of Nayanmars and Alwars of old, and that is well brought out by Dr. Raghavan in the following verses:

त्यागेशसन्निधाने सुंदर-सम्बन्ध-वाक्पति-प्रभृतीन् ।
देवारसंप्रदायप्रवर्तकान् वीक्षमाणस्य ॥

क्षेत्रं क्षेत्रं गत्वा देवो दिव्येन गीतयोगेन ।
सेव्यो मयापि भक्त्येत्यास मनस्तस्य बाल्यतःप्रभृति ॥
आल्वार्-नायन्मार्-इति येऽभूवन् गायका भक्ताः ।
तद्वरमार्गानुसृतावुत्कण्ठा तस्य दृढमासीत् ॥

Mention might now be made of some of the incidents in the life of Dikshitar, which are described in the poem. Dikshitar was never in affluent circumstances, and had often to struggle hard to keep the wolf from his doors. On one of those occasions, he was told that he might solve the problem by singing the praise of the King, who was well known for his love of music and munificence. He stoutly declined to do so, observing that he would sing only the praise of God, who could confer upon him eternal bliss and not that of small man. It was on this occasion that he sang his well-known kriti in raga Lalita beginning with the words "हिरण्मयीं लक्ष्मीम्". Dr. Raghavan has the following verses with reference to this incident:

लक्ष्मीं हिरण्मयमयीमनिशं भजामि
हीनं च मानवजनाश्रयणं त्यजामि ।
नित्यं भजामि हरिणीं धृतपद्ममालां
श्रीमातरं स्थिरतरां श्रियमावहन्तीम् ॥
श्रीसूक्तभावपदगर्भितमेवमम्बां
क्षीराब्धिजां हरिभुजान्तरराजमानाम् ।
चिन्तामणिं श्रितजनस्य कलाविनोदां
प्रासादयन्मखिवरो निजभक्तिगीत्या ॥

These verses again illustrate what I have already stated that the poet inlays his verses with sparkling gems of expressions culled out of the very songs of the great composer.

There was another occasion when Dikshitar was reduced to straits, when his lady pupil Kamalam offered to replenish the empty kitchen in her teacher's house at her own expense. Dikshitar told her that he would accept no help from any person,

much less from a pupil and that he would await the will of the Lord Tyagaraja, and poured out his heart in a piece in Yerukula Kambhoji [Sri T.L.V. Iyer sang the pallavi of this song "त्यागराजं भज रे रे चित्त"]. The story goes that after Dikshitar finished his] song, one of the local magnates who had collected provisions for a high-ranking Government official, who had planned to visit the place on that date, diverted them for the use of Dikshitar, as the officer's visit was abandoned at the last moment.

This may be said to be not a miracle but rather a chance coincidence. But the same cannot be said of what is stated to have taken place at the Siva temple at Kivalur. Dikshitar had gone there to worship the deity, but by the time he went there, midday worship was just over, and the archaka closed the doors of the sanctum sanctorum in spite of the entreaties of Dikshitar to keep them open for his darsan. Then Dikshitar sat down and sang the well-known piece in Sankarabharanam, "अक्षयलिङ्गविभो" when, it is said, the doors of the sanctum opened of themselves giving the darsan of the Lord. This is how the poet puts it :

गायति भक्ते तस्मिन् ओजस्व्यथ दक्षशिक्षणेत्यादि ।
व्यघटत चित्रं किल स स्वयमेवाबद्धसन्निधिकवाटः ॥

The news spread fast in the village and a crowd collected in the temple.

अद्भुतवार्ता चेयं सद्यः प्रससार सर्वतो ग्रामे ।
जनसंबाधश्च महान् न चिरात्तत्रालये जातः ॥

The stiff-necked Archaka became stunned, and fell at the feet of Dikshitar, and asked for fogiveness.

अर्चक एत्य 'महान्तः ! क्षन्तुं मन्तुं ममार्हन्ति ।'

Dikshitar was high-souled and knew neither sorrow when slighted nor joy when honoured. His mind was in communion with God.

Whenever Dikshitar visited a shrine and sang in praise of the deity, he embodied in the Kirtana the traditions that had grown up around that shrine, and therefore to understand his pieces, a

knowledge of those traditions is necessary. Dr. Raghavan has taken considerable pains to expound these traditions, and his poem is a rich store-house of the religious traditions of South Indian temples. To give an illustration, there is in the *prakaram* of the temple at Tiruvarur a shrine dedicated to Achaleswara. The tradition is that with a view to bless a king called Chamatkara, Lord Siva assumed a form of abiding radiance, *Tejas*, and that accordingly even the lamp in the inner shrine would cast no shadow on the image. Dikshitar has a song in raga Bhupala in praise of Achaleswara beginning with the words " सदाचलेश्वरम् " and in the charanam, Dikshitar refers to the tradition in the following passages:

चमत्कारभूपालादिप्रसादकरणनिपुणमहालिङ्गम्
छायारहितदीपप्रकाशगर्भगृहमध्यरङ्गम् ।

In the present poem, this is how this idea is put:

पुरा चमत्कारनृपप्रसाद-
व्याजेन तेजोऽचलमात्मबिम्बे ।
बिभ्रत्सदा यत्र यथार्थनामा
ज्योतिर्मयो भात्यचलेश्वराख्यः ॥

The next stanza gives another anecdote well known in Tamil Saivite annals with special reference to Achalesvara's shrine and runs thus:

भक्तेन च स्वीयतडागतोयैः ।
अदीपि दीपो निगमश्च योऽसा-
वग्नेरपामायतनत्वमाह ॥

The tradition referred to in this verse is that when a bhakta poured into the lamp not oil but the waters from the Kamalalaya, the light began to burn. Dr. Raghavan presses into service here the Vedic passage that water is the abode of fire or light.

योऽग्नेरायतनं वेद । आयतनवान् भवति । आपो वा अग्नेरायतनम् ।

With this I must conclude.

The poem is unique in several respects. Apart from its poetic merits, it incorporates many facts in the history of South Indian music which the poet has himself unearthed in the course of his research, and it is invaluable as a repository of the traditions and culture of South India at their best. Muthuswami Dikshitar was a Saint, whose life-history is an exemplification of the truth enunciated by Sage Yajnavalkya in the following verse :

वीणावादनतत्त्वज्ञः श्रुतिजातिविशारदः ।
तालज्ञश्चाप्रयासेन मोक्षमार्गं नियच्छति ॥

And the poet has narrated his life with great devotion and in a spirited style. Is it a matter for surprise then that the renowned Peethadhipati of Kanchi Kamakoti, Jagadguru Sri Sankaracharya, should have blessed the poet, and conferred on him the title of "Kavi Kokila"?

BOOK - REVIEWS

Trayīsvare Bhāratīya Sangīt by Shri Sudhansu Kumar Banerjee ; published by Shri Manik Mukherjee, 'Sishubhāratī', Sodepur, 24 Parganas, West Bengal.

Demy 8 vo. pages 15 + 232 ; price Rs. 8.50.

The book is written in Bengali. The author learnt practical music from different Ustads like Prof. K. G. Dhekne, Sangitācharya Tarapada Chakravurty, and others and also came in contact with the outstanding musicians like Ustad Faiyaz Khan, Ustad Mastaque Hossian Khan, Shri Krishna Rao Sankar Pandit and Shri Upendra Narayana Roy of Varanasi. He also earned the theoretical knowledge in Indian music from various sources. He devoted himself to research work from 1941 to 1961, and it is understood that he came in contact with Shri Upendranath Mitra of Panihati (West Bengal), who practically gave him the clue of the *Trayisvara* for unlocking the hidden mystery of the Indian Ragas. The present book is the result of his sincere research.

The book *Trayisvare Bharatiya Sangit* has been divided into five chapters, dealing with Svara, Alaṁkāra, Scientific Analysis of Music, Musical Discussions and Conclusion. The Contents and an Index have also been added to the book. Prof. Dhekne, one of his music teachers has said in his Blessings : "His (author's) investigation, which to me is new, gives great importance to the notes Sa-Ga-Pa, and establishes the harmonic musical science on the most mathematically systematic basis ; his system seems to be an improvement over it." Now, the main key-note or *mūlasūtra* of the author's investigation is given in the pages 71 to 73, where he has discussed music in historical perspective. There he has said that in the *Mudārā-saptak* Sa Ga Pa Ni notes are obtained, according to the ratios 4 : 5 : 6 ; and when these notes are divided into 3/3, the couples like Sa-Ga-Pa and Ga-Pa-Ni are obtained. Again, when the couple Sa-Ga-Pa is divided, two sets of notes like Sa-Ga and Ga-Pa are obtained. These sets of notes are known as *Joḍa*, and between the two sets of *Joḍa*, Ga is the *Meru* of Ga-Pa, which is again changed into Sa-Ga (flat), and from these two sets or divisions of notes,

Sa-Ga-Pa and Sa-Ga (flat)-Pa couples are obtained. The couple Sa-Ga-Pa is known as *Mātrikā*, and it can be said that when two *Mātrikās* are combined together, one *Joḍa* is obtained. The *Mātrikā* is known both as male and female. As for example, the couple Sa-Ga-Pa is the male *Mātrikā*, whereas Sa-Ga (flat)-Pa is the female one. In this way, the author has given the evidences of 24 *Mātrikās*, both male and female (Cf. *Bharātiya Saṅgit.* p. 73). In the pages 75-76, the author has defined 12 *Merus* in connection with the 12 notes (*shuddha* and *komala*). The *Meru* is the note which really forms a *saptak* (or octave). The function of the *Mātrikā* is to determine the nature, quality, structure, number and essentials like Vadi, Samvadī, etc.

Now, the entire field of the author's investigation rests upon the theory of *Three-Notes-Formula* (*Trayisvara*) of Sa-Ga-Pa, which acts according to the principles of *Meru*, *Khaṇḍa-meru*?), *Mātrikā*, etc. The author claims this *Mātrikā* type of three combined notes, Sa-Ga-Pa gives birth to all the Ragas of Indian music (North Indian and South Indian), and with the help of the *Matrika*, Ragas (male) and Raginis (female) are determined. As for example, the author has proved that if male-type of *Mātrikā* is prominent in a melody, it is known as a Rāga, and if the female-type *Mātrikā* is predominant, then the melody is known as a Rāgiṇī (Cf. p. 181). In the *Shikshās* and *Prātishākhyas* it has been shown that the *laukika* notes, Ri and Dha evolved from the (accent-tone) *Anudātta*, Ga and Ni, from the *Udātta* and Sa, Ma and Pa evolved from the *Svarita*. The author is of opinion that it will be correct to say that the notes Sa, Ga and Pa (Sa-Ga-Pa) evolved from the *Svarita*, and not the notes Sa, Ma, Pa, because the notes Sa-Ga-Pa have only capacity for originating the Ragas. Now, let the critical students and Vedic scholars examine the finding of the author.

Besides the *Three-Notes - Formula*, the author of has discussed various other subjects of Indian music, and some of them are very debatable. As for example, while he has discussed about *Jāti* of Bharata, he has failed to appreciate the real significance of it. Because, by *Jāti* Bharata has not meant any caste or class or cluster of notes, but he has defined it as the prime cast or mould or causal Rāga (*kāraṇa-rāga*), which is the

prime source of all the Ragas of the later ages ("*jāti-sambhūtatvāt grāmarāgāṇi*"). A *Jāti* of Bharata can be taken as a *Mātrikā* or Womb. In the page 35, the author has said, "*vartamāne āmarā 10-ti jāti prachalita pāitecchi, kintu vartāmāneo āmarā Bharata-matānusareo 18-ti jāti pāite pāri*" i.e., "in modern time, we are getting *10 jātis* prevalent, but even now we can get *18 jātis*, as expounded by Bharata." Again he has said that the *Ārchika* is the *Jātigāna* with one note, etc. From this it is understood that the author has a vague idea about *Jāti* and *Jātigāna*, as explained in the *Nāṭyaśāstra*. In page 101 the author's discussions about *mandra, madhya* and *tāra* as well as vocal tones of Bharata, Tamburu, Huhu and Rambhā are imaginative and fictitious. His discussions on Thumrī, Tappā, Kheyāl and Dhrupad (pp. 51-60) have not also thrown any new light. On the whole, the third chapter, which has been devoted to the discussions of historical aspects of Indian music is somewhat analytical and impressive.

Now, before concluding this short review, we would like to draw the attention of the author to the book *Rāgas and Rāgiṇīs* by Shri Amiya Nath Sannyal (of Krishnanagar, West Bengal). This book has been published by Messrs Orient Longmans, in February, 1959. The author of the *Trayisvare Bharatiya Saṅgit* has said that he fortunately got the striking clue of his research from Shri Upendranath Mitra (of Panihati, West Bengal). It is a pleasure to mention in this connection that Shri Amiya Nāth Sannyal's method of research tunes on the same harp, as he also solved different problems of the Indian Ragas by the help of the principles like *Meru*, *Khaṇḍa-meru* and *Mātrikā*, together with the *Three-Notes-Formula* (*Trayisvara*). Shri Sannyal has also admitted in the Preface that he fortunately got the clue of his research work from Dr. Harichandra Dutta, M.B. of Calcutta. In the Preface, Shri Sannyal has said: "About 1927, while approaching such problems from the solely *á posteriori* view, I thought I had reached definite conclusions regarding basic designs and some of the evolutionary principles underlying the embodiment of Ragas." Further he has said: "From 1936 to 1939, I occupied myself in preparing a manuscript * * . My friend Dr. Haricharan Dutt, M. B. * * — and he is the only one person that I know of as yet in that line—helped me all through those four years * *".

Regarding his findings, he has said : "Objective study by itself reveals certain peculiar designs, * * . Each categorical 'couple' is the basic, primordial matrix of Raga as a class and gives rise to Raga individuals (male and female categorically) as so many distinct and different evolutes." Now, almost like the author of the *Bharatiya Saṅgit*, Shri Sānnyāl has said : * * * we obtain the ideas regarding the *Meru*, *Khaṇḍa-meru* and *Matrika*. The range of the notes involving a categorical series from the first to its twelfth is called *Meru*. * * Such *Meru* may be sectionally presented, in which case the sections are called *Khaṇḍa-meru*. * * A *Mātrikā* is a peculiar, selective, sectional modulation made up of three distinct mediant relations and involving two direct consonances in all. For instance (a) S-g-P-n is a modulation which shows three mediants, S-g, g-P and P-n, and two consonants S-P, and g-n ; (b) S-G-P-N is a modulation which shows three mediants, S-G, G-P and P.-N (Cf. *Rāgas and Rāg iṇīs*. p. 25). * * Each of such *Mātrikās* may be supposed to be made up of two component parts, such as S-g-P and g-P-n ". (p. 26), Both the authors have also given a detailed list of the *Mātrikās* and couples, Cf. *Bharatiya Sangit*, p. 73, and *Ragas and Raginis*, pp. 26-27).

Now it is a fact that the terms *Meru* and *Mātrikā* have specially been used in the Tantra literature in connection with the *Varṇa* (*Bīja*) and *Varṇamālā*. In the *Tantratattva* of S'ivchandra Vidyārṇava (Vol. II. 45) the *Mātrikā* has been explained thus : "The string of fifty letters from *A* to *Ksha* which are the *Mātrikā* is eternal, unbeginning and unending Brahman itself." So each *Varṇa* or *Māntric Dhvani* is known as *Mātrikā*, and, according to the *Mantrashatra* and *Shabdashastra*, *Varṇas* or *Dhvanis* (Sphota) give birth to all the objects of the phenomenal world. Sādhak Rāmaprasād (of Bengal) has also said in a song : "*Kāli-pañchāśat-varṇamayee*, (*tumi*) *varṇe-varṇe nāma dhara*" (i.e.) "Devī Kālikā is the embodiment of 50 letters, and She is named after each letter." Here *Varṇa*, *Māntrik Dhvani* and *Mātrikā* are one and the same thing. The term *Mātrikā* has also been used by Kallināth and Siṁhabhupāla in their commentaries of the *Saṅgīta-Ratnākara*, in explaining the evolution of *Alaṁkāras* and other ingredients of music. However, while explaining the *Mātrikā*, Shri A.N. Sannyal

correct. As for example, he has said : "The word '*Mātrikā*' may be substituded by the word '*Jāti*' for mere liking. * * *Jāti* is the specific cast or mould which turns out or delivers the *Vyakti* i.e. individuals."

So it is a pleasure to admit that though sometimes in different ways, yet the two thinkers of Bengal worked almost on the same line, being helped and inspired by two separate talented persons like Shri Upendranath Mitra (of Panihati, West Bengal) and Dr. Haricharan Dutta, M.B. (of Calcutta, West Bengal). Though the author of the *Trayīsvare Bhāratīya Sangīt* has not mentioned the name of Shri Sannyal anywhere in his book, yet we can believe that he has heard Shri Sannyal's name. It can also be mentioned that the author has not acknowledged the names of the recent books on music, from which he has drwan many materials for his book. Hovever, it is most probable that the two thinkers worked independently in the same line for years together and have come almost to the same conclusion. Let us congratulate them, and we hope that their cherished methods will help us to solve some of the problems of Indian music.

P. SWAMI.

Sataragaratnamalika–Jati-bheda-saptatalasahita. By T. N. C. Venkatanarayanacharyulu, Srinivasanilayam, Brodiepet, Guntur-2. A.P. Rs. 10/-

In Jati-bheda-sapta-tala-sahita-sataragaratnamalika, a book of new Compositions, as the title indicates, the author-composer has, very enterprisingly, utilised all the suladi sapta talas comprising the five jatis. To attempt to compose in talas other than those in common use requires good craftsmanship and the present work is certainly a bold venture. Besides composing one song in each of the thirtyfive bheda talas, he has composed more songs in caturasra-triputa and caturasra-rupaka.

The author has used both mela and janya ragas that are in popular use. Besides composing in these ragas, he has also composed in minor ragas such as Srimani, Suddha-todi, Purnahadja, Pushpalatika, Jayanarayani and Pratapa-varali.

The sahityas of the songs are simple in language and style. They are mostly in vocatives. The standard symbols for notation are used throughout the book, except in the case of laghus which are written out completely indicating each akshara separately. The author is well known for his deep devotion and earnest application to the art and science of music. He has been associated with the Experts Committee of the music Academy, Madras for many years.

I wish the author will popularise his songs through students of music, so that the aim of the book may be achieved. It is a welcome addition to music libraries.

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